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SOME ASPECTS OF CONTEMPORARY ITALIAN FICTION

I

IT IS NOW a generally accepted fact that post-war Italy has produced and is still producing a noteworthy literary revival. In fact, some people have gone as far as to call it a veritable renaissance. Though few will agree with the latter statement, it can hardly be denied that the literary output in Italy since the end of the last war has been impressive both in quality and in quantity. Let the inevitable skeptic peruse any of our numerous literary journals; he will be amazed at the number of Italian works being translated into English and receiving favorable attention. If he should further recall how contemporary authors of Italy fared in those same journals ten years or so ago, I believe his skepticism will completely disappear. Such an interest in Italian writers is not limited to this country. In France, in Germany, in Scandinavia, in South America, and in many other countries they are receiving a similar and even more enthusiastic reception. The degree of enthusiasm varies, of course, from country to country and from work to work, but in one respect the reaction has been uniformly the same everywhere, namely: the great surprise, almost incredulity with which this resurgence of the Italian creative spirit has been greeted.

The explanations have been many. Most general has been the one which attributes it to the disappearance of Fascism. This, at best, is only a partial explanation. The change in political climate has no doubt released a certain amount of energy which had been kept repressed; a great variety of topics which were forbidden have now been placed at the disposal of the author, and his expression is now unhampered. On the other hand, many of the men whose works are being read avidly outside of Italy are established authors who were writing during the Fascist regime but were simply ignored abroad, as is the case with Bacchelli and Moravia. The experience of the war and its aftermath are also cited as the cause of the new literary upsurge, but

again this is correct only when it is regarded in its true perspective, that is, as an incidental and minor cause. True enough, many of the works of the new writers deal with problems created by the war; but equally true is the fact that as many of them are not concerned at all with this theme. Any sudden and unexpected outburst of sustained vitality such as we are now witnessing in Italy (and this vitality is by no means limited to the field of writing, but extends to every field of human activity) must on the whole remain unexplained by its very nature. No one has ever explained the reasons for German Romanticism or for French Classicism or for the Italian Renaissance; all we can do is to acknowledge their appearance, study their significance, and attempt to trace their development. In the case of conditions now prevailing in Italy I shan't even try to interpret their significance; it is far too early, and only the future will tell us who is right: those who dismiss them as temporary exuberance, or those who speak of a renaissance. I should definitely say, however, that the present situation in Italy, whatever its future developments may be, can be grasped fully only if visualized as the direct result of a young national literary tradition which, beginning with Manzoni and Leopardi, and continued by D'Annunzio, Pirandello, and a score of others, is finally coming to fruition with the writers of the present day.

I am aware that the mere mention of Italy and a young literary tradition in the same breath will seem an inconsistency; and well it may, for the conception, or rather the misconception which so many people outside of Italy have had regarding Italian literature from the Renaissance to modern times makes such a conclusion unavoidable. It reminds one of the thousands of tourists who, in their visit to the Italian peninsula, will go only as far south as Rome, or at the most Naples. They will then proceed to give detailed accounts of the unfavorable conditions existing in Southern Italy; but they have not been there. Whether or not conditions are actually unfavorable is not at all the point here, but rather this disturbing habit of passing judgment on things not known. In literature the situation was, until very recently, quite analogous. Those who studied Italian literature were sure to stop with the Renaissance or, to be more exact, with Tasso. What came after was seldom read and quickly dismissed. As in the case of the tourists, the opinions were numerous and definite, and in inverse ratio to the knowledge of the subject.

It was customary, for instance, to explain Italian novelists of the past century in terms of foreign predecessors: Manzoni in terms of Scott, Verga in terms of Zola, and so down the line of minor writers. Granted that this assumption had a basis of truth, it was too often used and abused to the detriment of the Italian writers. I venture to say that nothing has harmed the reputation of Verga outside of Italy as much as the judgement passed by those who have not read him: that he is the Italian counterpart of Zola. It is only with Pirandello, in our own century, that the tiresome formula: foreign influence—Italian writer, became no longer applicable. Like one of his own characters, Pirandello's works present the reader with something unique and unfamiliar, impossible of explanation in terms of foreign precedents. The only significant and traceable influence on Pirandello, if any at all, may be said to be the regional novel as it existed in Italy, not abroad. This same general conclusion applies to other major novelists of this century such as Deledda, Borgese, and Panzini, and it is equally applicable to present-day writers. The temptation to resort to the old formula has already cropped up, it is true, in connection with some very recent writers: Hemingway and Steinbeck on the one hand, and Vittorini and Pratolini on the other. Fortunately the more widespread acquaintance with these writers has smothered this tendency in its inception.

To those, then, who are well familiar with Italian literature of the last hundred years, the present state of things is certainly welcome, but not as surprising as it generally appears. To them this is but a phase, a salient point of that young literary tradition which goes hand in hand with the political unity of Italy achieved in 1870 after more than eleven centuries of political fragmentation and foreign domination. This newly found literary consciousness of the "Nuova Italia" in no way implies an ignorance of the earlier centuries of Italian literature. Dante, Boccaccio, Petrarch, Ariosto, Tasso, and the whole galaxy of poets and writers from St. Francis to Foscolo, are still very much alive in Italian culture. They form the foundation on which the superstructure of modern Italian literature has been erected, a literature which is now passing from its formative stages to one of maturity and fruition.

When Manzoni initiated this movement he had no immediate legacy on which to rely. He had of necessity to be an innovator in

many ways; thus he borrowed the external form for his masterpiece, the historical novel, from abroad, and at the same time he was compelled to rejuvenate the basic instrument of expression, the language, to rescue it from academic degeneracy and give it a form more adequate to changed concepts of life and art. In the same manner Verga undoubtedly owes to Flaubert and Zola his shift toward a naturalistic or realistic approach to art. But these two men and the hundreds more who have made Italian fiction of the last hundred years something real and alive brought to it a depth of human understanding and artistic ability which was theirs and only theirs. They prepared the stage and set the scene on which contemporary Italian writers are at work. These men no longer have to resort to alien or foreign examples; it is sufficient for them to look around in their own home, for they are part of a literary tradition. Fascism, its appearance and disappearance, the war and its consequences, have given their activity a temporary orientation, but fundamentally their emotive and intellectual basis as well as their technical and artistic means are to be found in that complex artistic reality of which they themselves are a part. In my opinion, only in the light of this tradition does the present phenomenon in Italian letters become comprehensible, and only this tradition gives us the key to its proper understanding and evalution.

With these general considerations in mind let us now consider the works of some present day Italian novelists. My choice has been purely personal, and while I have tried to include those who have achieved the highest artistic level, I have also intended to represent the various major tendencies. Moreover, I have limited myself to those already known to some extent in this country, through the translation of one or more of their works, in the hope of making this acquaintance more complete.

II

Among the Italan novelists who have become prominent since the end of the war, none has attracted as much attention as Alberto Moravia. Moravia cannot be said to be a strictly post-war writer, since his first book appeared in 1929. He was only twenty-two at the time and, though he has continued to write since then, his most intensive activity belongs to very recent years. He was born in Rome in 1907 of a well-to-do middle class

family, an important fact because it is with this class that most of his novels, directly or indirectly, deal. He never attended school regularly because of an illness which forced him to spend a great part of his adolescence in various sanatoria. Moravia is primarily an observer of the morals of a certain segment of society, or of an individual representative of this same segment. These morals he submits to the most thorough and pitiless scrutiny by means of a full and accurate psychological presentation of his characters. This is his basic theme, and from his first book, *Gli indifferenti* (1929), to his last one, *Il conformista* (1951), there are very few essential deviations. Moravia continues to expose the moral behaviour of the middle class. If what the onlooker sees is not very pretty, that is not Moravia's fault, as some of his critics seem to imply. Certainly this is only one aspect of the social group which the author observes, and this restricted field points clearly to what is his greatest limitation. It is useless to look in Moravia's works for a complete presentation of human passions, for the simple reason that he never intended them to be there. He is concerned solely with that section of society which through internal corruption has reached a point of moral weakness at which it is no longer able to discern right from wrong. Thus, without strength to break loose and without the audacity to let itself go completely to disaster, it remains perpetually in suspension, wanting to satisfy its lowest appetites and at the same time save appearances.

It goes without saying that Moravia's books tend to be morbid, particularly since his characters' appetites, as is true of their counterparts in society, are usually of a carnal nature. Those who accuse Moravia of insisting too much on the seamy side of life or of making too much of lust judge him too lightly and consequently unjustly. What seems to be the sexual obsession in Moravia's characters is certainly not a figment of his imagination. It exists today in society in general, and in the class with which he deals in particular, with all the perplexities and complexities of modern life. Equally unfounded is the accusation of immorality levelled at this writer. In none of his works does Moravia ever condone the actions of his protagonists, and if there is no explicit condemnation of them, it is because Moravia is attempting to write works of art and is too much an artist to allow his novels to become sermons.

Moravia's single-mindedness is, to be sure, his greatest

weakness, but it is also his greatest strength, because within its limitations he displays psychological insight of extreme accuracy and a very profound human comprehension. When we add to this the fact that Moravia is a natural story teller, I believe we have the key to his popularity and success. With a style whose directness and simplicity has been correctly traced back to Manzoni, he sets his situation, creates his characters with amazing quickness and clarity, and then proceeds to unfold his tale swiftly. That he may be dealing with very intricate psychological problems seems in no way to affect the naturalness with which the continuity of his story develops, and the reader's interest remains undiminished to the last word. He is one of those few writers of whom it may be said that his books cannot be put down until the last line is read. The novels, with their morbid background and their characters perennially obsessed by erotic preoccupations, recall the atmosphere of the novelists of decadence, particularly D'Annunzio, but the treatment is completely different. In this last respect Moravia could be classified as a realist, if we bear in mind, however, that he does not use, as Verga and his followers did, either the regional setting or the dialect for local color.

Gli indifferenti, Moravia's earliest work, while not possessing the finish of his later writings, shows the author's personality already in full maturity. The story deals with a middle class family whose members resort to the lowest forms of corruption simply for lack of guiding principles and moral stamina. Moral indolence so permeates their life that they sink lower and lower into utter degradation. Michele, the young man, has a few moments of lucidity in which he attempts a rebellion, but, as he well realizes, he personally lacks the strength for such a step and, finding no help either in his own family or in his environment, he lets life take its course. Carla, his sister, has only a vague consciousness that her life is wrong and that a change ought to be made. But she has no idea as to what to do or where to begin, and in her complete moral indifference she ends by entering into a new phase of life which is not at all new but simply a further degraded version of the former. Leo and Mariagrazia are beyond any redemption. Their life is but a series of deceitful subterfuges and compromises. The tone and atmosphere of this first work remain in his second novel, *Le ambizioni sbagliate*, which, however, displays an intensity reminiscent of Dostoevski.

La Mascherata, his third novel, offers a certain degree of novelty because of its setting and its history. The book appeared first in 1941; it was soon banned and any further editions were forbidden in Italy. A contemplated translation of the work in Spain, after the war, was also forbidden by the Spanish censors. In both cases the reasons given were that the book depicted in an unflattering manner actual people and events of each country. Actually the setting of the book is an imaginary South American country whose dictator is the protagonist. It is a clever parody of dictatorship in general, but beneath a thin veil of political intent the substance of the book is, as in all of Moravia's novels, the depiction of social morals. In this particular case Moravia is concerned with that group of society, part nobility and part middle class, which surrounds the dictator and which lives by his good graces. It is a world of intrigue, hypocrisy, and corruption, and Moravia makes of it a swiftly moving story in which the picaresque element stands out. There is not in this work the customary analysis and development of character, but rather an attempt at pure narrative.

With *Agostino*, Moravia turns to the penetrating study of a single character. Agostino is an adolescent from a well-to-do middle class family, and the story deals exclusively with that very important period of adjustment to life which every adolescent must undergo. Overtones of a morbid nature are supplied by the author's injection of the boy's fondness for his mother, a widow, as contrasted with her relation with a man, and by the boy's acquaintance with a group of youngsters of less fortunate circumstances but with a much deeper knowledge of life. This narrowing of Moravia's interest to a single protagonist continues in his next two novels: *La Romana* and *La disubbidienza*. The latter is very much the same as *Agostino* in content and purpose, so much so that in their English translations they were combined into a single volume under the title of *Two Adolescents*. The other work, *La Romana*, though not his most important work, is fundamental to an understanding of Moravia. It was with the translation of this work into English that his reputation in this country was first established, although two of his earlier works had been already translated into English without arousing any interest. *La Romana* is the story of a girl who becomes a prostitute through circumstances which she is unable to master. Her sin, as was the case with the protagonists

of *Gli indifferenti*, is one of moral sloth rather than of evil intent. Her fondest dream as a young girl was the realization of her concept of happiness as a wife and mother. But she does not have the strength to demand of life this much. She rather lets life follow its course and abandons herself to her destiny without a struggle, and her destiny is determined by her environment and by the society in which she lives. Her eventual downfall into prostitution is as much society's fault as her own. The merit of the book lies in the masterly fashion in which Moravia leads us through the unfolding of the mental processes of the heroine, while at the same time he keeps the continuity of action at an even pace.

The last two works of Moravia, *Amore coniugale* and *Il conformista*, retain the basic elements of his former writings. The first is a very lucid study of a fundamental social institution as it is conceived by a typical member of the middle class. The protagonist in this case is a pseudo-intellectual and would-be writer, who brings into his marital relationship none of the sane and wholesome sentiments which should go with it, but rather the customary morbid attitude and erotic restlessness of his group. In none of his works does Moravia succeed as in this one, in the perfect and detailed analysis of a character's mental make-up. *Il conformista* again makes use of a political background, but against this setting the basic problem remains one of the moral behaviour of an individual in respect to his group.

These are then the basic elements of Moravia's art: the accurate analysis of a part of society as it is reflected in the psychological problems of the individual; complete objectivity and rare perspicacity coupled with the ability to narrate easily, credibly, and interestingly. It is not my intention to examine here the short stories of any of the authors under discussion, but in the case of Moravia at least a passing word seems necessary. He has written so far five volumes of short stories, and while many are of the same spirit and content as his novels, the others reveal to us a completely new Moravia of unusual imagination and with a very strong attraction for the supernatural and, I might say, for the surrealistic. Best examples of this tendency can be found in the two volumes of stories: *I sogni del pigro* and *L'epidemia*.

III

A completely different personality is that of Carlo Levi, a doctor who abandoned medicine for painting and who discovered only through circumstances his vocation as a writer. Born in Turin in 1902, of a well-to-do family, he received his M.D. degree from the university of his native city in 1924. Almost immediately upon graduation he abandoned medicine and devoted himself exclusively to painting. Fascism was becoming securely entrenched in Italy, but Levi remained steadfastly determined in his opposition to it. His political activity eventually brought him into difficulties, and in 1934 he was arrested and jailed for two months. The following year he was again arrested and sent to the *confino*, the form of punishment which was inflicted on those anti-Fascists not considered extremely dangerous. The *confino* simply meant confinement to a very small village where the prisoner was under constant and complete surveillance of the local police. His mail, his books, his acquaintances, his very action and word were an open book to the local authorities, who would immediately report to the prefecture of the provincial capital any infraction of the rules. Levi was sent to Lucania, the region just above the heel of the Italian peninsula. For centuries this has been the poorest and most backward region of Italy; its people, afflicted by malaria, weighed down by a semi-feudal system of land ownership, eke out a living from a land ravished by flood and deforestation. The rest of Italy, including the various governments in Rome, has always treated it as a stepchild, and its people feel forgotten by man and God. Even Christ, so says the native legend, stopped short of Lucania, at Eboli; hence the name which Levi gave to his best known book: *Cristo si è fermato a Eboli*, the work which relates his experiences there. For Levi, fresh from Turin and other centers of Italy, where his life was one of comfort in an atmosphere teeming with intellectual activity, the sojourn in Lucania was the revelation of a new world, almost incredible at first, but which slowly conquered his heart. It is Levi's first and foremost merit that he possessed the human sympathy and depth of sentiment to accept this world at its own value. What we would expect to prove a sordid experience for most people in similar circumstances becomes, when filtered through Levi's rich personality, pages of poetical expression equalled only in very few cases in contemporary Italian prose. The primitive

simplicity and innate goodness of the peasants conquered Levi, and the peasants in turn were conquered by his profound human understanding and tenderness. Not once does he assume an attitude of superiority, nor does he ever seem to descend to a lower level in his environment. He is a human being before different but equal human beings. The book is actually a series of vignettes in which the author gives us a picture of the customs, beliefs, and superstitions of the peasants; of the events of his daily life; of the various types and characters that people this narrow world. These sketches are externally held together by a vague chronological order, but internally they are tied together in an inseparable artistic unity by the single inspiration of the artist. He transcends the limitations of the village of Gagliano, and the suffering and tribulations of its people become the suffering of man, primitive man, from the harshness of life at home and the hostility of the world abroad.

Levi has so far published two other books. *Paura della libertà*, written during a period of forced exile in France in 1939, is a work of philosophical rather than artistic scope. It is an attempt to analyze and understand the present-day crisis of society and the world. His other and last work, *L'orologio*, resembles to a certain extent *Cristo se è fermato a Eboli*. Here, too, we have a series of detached sketches held together by the personality of the author. The setting is Rome in 1945, right after the war; and, while the action is contained within the limits of only three days, Levi succeeds in interpreting the significance of the history of Italy from the liberation to the present with a retrospective look at the past years and a hopeful eye to the future. Artistically the book does not possess the sustained appeal of *Cristo se è fermato a Eboli*, nor does it have the intensity of inspiration of the latter, but it makes pleasant reading and helps greatly in gaining a proper perspective of present day Italy.

IV

An equally interesting personality and a most original novelist is Elio Vittorini. He was born in Siracusa, Sicily, in 1908 of a poor family of workers and peasants. After finishing secondary schools in his native city he went to work in the Venezia Giulia for a road construction company. He has lived for long periods in Milan and Florence and has been a journalist, an editor, and a translator, chiefly of American writers. His

first work, *Piccola Borghesia*, was a collection of short stories that showed clearly his place among the *avant-garde* of the time. His first novel, *Il garofano rosso*, began to appear in installments in the magazine *Solaria* in 1933. After the third installment, however, the magazine was banned, and when it resumed publication of *Il garofano rosso* the story had been heavily cut by the Fascist censor. It was only in 1948 that the novel was finally published in its original form. The story, which deals with student life during the critical days of Fascism following the Matteotti murder in 1924, is conventional enough and not particularly striking. It does contain, however, certain particular traits, even if only in an embryonic way, which were later to become Vittorini's major characteristics. He himself in the preface which he wrote to the 1948 edition of *Il garofano rosso* tells us his ideas concerning the novel. He is not satisfied with the novel as it exists today as a means of artistic expression. His main objection to it is that its extreme intellectualism and its overwhelming realism constrain it into a form in which there is no room for the expression of poetical truth. The new concept which he has developed, and which I shall illustrate presently, came to him partly through dissatisfaction with what was then the traditional form and partly through the necessity of having to write under a political dictatorship with which he was not in agreement. His first inkling came to him after seeing the performance of an opera, the first in his life. In the musical melodrama, Vittorini says, it is always possible to express a realistic or true-to-life truth in the libretto, and at the same time to be able to convey a poetical truth by means of the music. In other words, the composer is in a position to do what Vittorini felt he must do if he were to continue to write under the threats of the Fascist censor, that is "dire senza dichiarare" (to express without clarifying). This would have remained simply a temporary subterfuge, were it not for the fact that upon further reflection Vittorini became convinced that this ability to express without explicit clarification is implicit in the very essence of a work of art. ("Ma ritengo che sia nell' essenza del fatto artistico di riuscire a dire in linguaggio proprio senza nulla dichiarare, al contempo, in altro linguaggio.") This particular and personal theory of Vittorini explains to a large extent the apparent obscurity of some of his works or parts of his works. In practice this theory finds application through his "personal language" (*linguaggio proprio*),

which is characterized by the very frequent use of ellipsis, litotes, and indirect references, rather than a direct explanation of a given situation or problem, an apparent simplicity of construction which is actually very elaborate. I may add that Vittorini is attempting to bring into the realm of letters a revolutionary approach to writing, a new canon of artistic composition which seems to me to parallel very closely what the surrealists, cubists, and many others have done in painting, and the supporters of the atonal school are trying to accomplish in music. In all these cases it is felt that the way and manner of expression is a prerogative belonging exclusively to the artist.

Having developed this theory, Vittorini put it to practice in his next book, *Conversazione in Sicilia*, his most acclaimed work. The book narrates the trip of the protagonist to his native town in Sicily, his brief visit to his mother, and his return. But within this slender external framework there is an attempt to rediscover basic human truths, and the trip becomes the wandering and searching within itself of a human spirit, a pilgrimage to regain its calm and courage before a confusing and cruel world. In two later works, *Uomini e no* and *Le donne di Messina*, Vittorini returned to a more conventional mode of writing. The first deals with the partisan resistance in Italy, while the second—of much wider scope—describes the rebuilding of a village destroyed by the war and the personal vicissitudes of its two protagonists: a former German officer guilty of an horrible war crime, who is seeking redemption, and an old Sicilian who travels up and down Italy searching for his lost daughter. There remains one work of Vittorini to be considered: *Il Sempione strizza l'occhio al Frejus*. Chronologically this is the next-before-last of his novels, but it is the one in which those new tendencies of the author as a novelist to which I alluded above are most prominent. Naturally enough this is the work which Vittorini himself considers his best effort to date. As Vittorini is well aware, this opinion is not shared by his critics, but he is confident that they will eventually agree with him. This difference of opinion is, of course, due to the fact that he is being judged on the basis of traditional criteria while he is attempting to write outside of them and with different standards. Thus his style interferes with the continuity of the narrative, his characters are merely sketched, and at times they are simply characterized by a name implying the quality, physical or otherwise, most evident

in them, such *Muso di fumo*, *Faccia cattiva*, etc. He has no usual preoccupation with plot, climax, or the other attributes of the novel; his main concern is to express *the truth* as it is given him to perceive it at a given moment, in the manner to which his poetical nature prompts him.

Vittorini has been compared to Hemingway and Steinbeck for some of his stylistic traits, and undoubtedly there are some points of resemblance, but I believe that his roots can be more readily found in Italian soil. At any rate Vittorini remains the most original of living novelists in Italy, and if any drastic change occurs in this field I feel confident in predicting that he will be one of its major instigators.

V

Another writer of Vittorini's generation is Vasco Pratolini. He does not possess Vittorini's depth, but he is by far the better story teller of the two. Pratolini was born in Florence in 1913, in a worker's family. He is also self-taught, since he left school very early to work. His occupations were of varied nature and always short-lived; he sold pop on a city square, was a traveling salesman, a store clerk, a waiter. He began his writing career as a journalist and he contributed to various dailies and periodicals. From 1938 to 1939 he was co-editor of *Campo di Marte*, a review of art and literature. His first book appeared in 1941, but he did not win any recognition until 1947, when *Cronaca familiare* appeared. This work earned him a great deal of praise, and all the critics agreed that Pratolini showed great promise. He did not keep these well-wishers waiting long. That same year, 1947, he was awarded first prize by the jury of the International Literary Prize "Libera Stampa" of Lugano, Switzerland, for a work which he had submitted in manuscript form. This work, *Cronache di poveri amanti*, remains to date Pratolini's best novel. In this, as in most of his works, the background is Florence. Not the Florence of the tourists, not the Florence of history and of the glorious and brilliant past, but rather Florence as it is today in its poorer and more squalid aspects, in the daily life of its less fortunate and least prominent citizens. The sordid background is not handled in a detached or objective manner, because, like Levi, Pratolini has an almost inexhaustible store of human sympathy in his heart. The petty tribulations, the tragedies and poverty of his humble characters are lifted above

their environment into the realm of universal human experience.

Pratolini's first books were based to a great extent on his personal life. *Cronaca familiare* was actually autobiographical. Nevertheless, even his most intimate experiences lose their ties with the author and are identified with humanity as a whole. In *Cronache di poveri amanti* Pratolini enlarges the breadth and scope of his writing by making his protagonist a microcosm of humanity. As he had done before in *Via dei Magazzini*, *Il quartiere*, and other works, the author selects a small segment of Florence, in this case the Via del Corno, but within this restricted setting he does not limit himself to narrating the vicissitudes of one or two individuals. On the contrary, he makes the whole street with all its inhabitants the principal characters of his narrative, with the result that the Via del Corno becomes a small world in itself. The characters which appear in it confront us with a complete gamut of human sentiments. We find the good and the bad, the depraved and the noble, the indifferent and the devoted, the cowardly and the daring, the young and the old. But all of them are not simply representative types, they come to life as truly individual characters through the author's accurate estimate of human nature and the corresponding artistic reality which he impresses upon them. Pratolini is not an objective or disinterested observer; his judgment springs spontaneously and implicitly from his characters' lives, and it is always just, because it is always identified with the essence of eternal human truths. Fascism as it appears condemned in *Cronache di poveri amanti* is not wrong or despicable because as a political concept humanity has found it to be so, but because its representatives, the Fascists, are perverted in their essence and therefore an offense to human dignity. The technical difficulties of a book of this type, where numerous plots and subplots must be unfolded simultaneously, are many and complex; but Pratolini is a born narrator and from the point of view of narrative structure the book is almost perfect.

In his latest novel, *Un eroe del nostro tempo*, Pratolini has lost some of this complete mastery of his subject matter. The book has a political background, and its protagonist, Sandrino, a young man of sixteen, is one of the many living products of twenty years of Fascism. Because of his false start in life he is engulfed in a series of base deeds which culminate in the mur-

der of a widow who had been his mistress and chief benefactress. All this in spite of the many opportunities for redemption which the author carefully lays in his path. The character of Sandrino is well developed and credible enough, and the narrative moves quickly and interestingly, but the larger theme—that Sandrino's evil doing is due to Fascism's warping influence—is not brought out convincingly. We can believe his actions in view of his temperament and inclinations, but we cannot justify the author's conclusion that it all stems from his Fascist training. Pratolini's political beliefs cloud his artistic inspiration, and this creates a serious flaw in the artistic veracity of this work. But he is still very young, and even if no other book of his should ever equal his *Cronache di poveri amanti*, this work alone would have earned him an enviable place in contemporary Italian literature.

VI

Even younger is Giuseppe Berto who has been accorded, outside of Italy, the greatest acclaim of any contemporary Italian writer with the exception of Moravia. He was born in 1915 in Mogliano Veneto. He received his early education with the Salesian fathers and then went to the university of Padova where he graduated in the school of letters and philosophy. He served in Africa during the Ethiopian War and was sent to Libya during World War II. Here he was made a prisoner and spent three years in this country as a P.O.W. He has written so far three books. His first one, *Il cielo è rosso*, was an immediate success and lifted him from complete obscurity to a position of worldwide fame. Berto is perhaps of all the authors here under discussion the one who can be most properly called a realist writer in the traditional meaning of the word. But even in him this tendency is decreasing, and in his last work, *Il brigante*, there is evident a greater desire to give freer expression to his human sympathies. However, in his first two works, *Il cielo è rosso* and *Le opere di Dio*, there is the impersonal detachment of the true realist. *Il cielo è rosso* deals with the problem of adjustment of four adolescents in the path of ruins left by the war. This adjustment never takes place. Their tragedies and their psychological obstacles are greater than their young spirits, and they are drawn under by the current of events without hope of escape. Tullio, a generous and noble nature, becomes entangled with black marketeers and is killed by the police; Carla, an impulsive

but honest girl, ends as a prostitute; Giulia, delicate and spiritual, dies of tuberculosis; and Daniele, embracing within his own personal tragedy the impossibility of his generation to cope with the world their elders have created, commits suicide. In spite of his apparent objectivity, Berto feels deeply the youngsters' predicament, and his sympathy transpires through his attitude of the detached observer.

In his second work, *Le opere di Dio*, Berto tries to erase completely even this slight and involuntary sympathetic response, and this unnatural restriction harms his writing. The story tells the tragic tale of a peasant family on the day when the war reaches their farm. In a few hours the family is scattered and some of its members are killed, while all their possessions, fruits of years of incessant labor, are quickly destroyed. In his desire to remain outside of his story Berto assumes a style which smacks strongly of the journalistic report, excellent journalism no doubt, but still only that. Berto himself must have sensed that this extreme realism did not agree with his artistic inclination, and in his third and most recent book, *Il brigante*, he seems to have found his true vehicle of expression by restoring and emphasizing his earlier tendencies. This last style is a harmonious balance between realism and sympathetic suggestion, and his personality as a writer gains immensely from the love which he displays toward his characters and towards humanity in general. *Il brigante* is the tragic story of an ex-soldier who, returning to his little village after the war, attempts to improve the lot of his fellow peasants. He succeeds in doing the exact opposite and loses his own life in the bargain. Berto is a convincing writer, with good qualities as a narrator, exceptional ability to give life to his characters, and with a lack of complications and a directness which are perhaps his strongest points.

VII

Not all Italian writers, however, are concerned with psychological, social, or political problems. There are still some who draw their inspiration from the ludicrous side of life, and among them Giovannino Guareschi has given us the best example of humorous literature. Guareschi, although young (he was born in 1908 in Fontanelle di Roccabianca near Parma), is no newcomer to the world of writing or to humor. Since the age of

eighteen he has been a journalist, although he also has had to engage in a picturesque variety of supplementary jobs to make ends meet. He has been editor of *Bertoldo*, a humorous weekly, and is at present co-editor of *Candido*, a similar type of publication. He has so far published in book form seven volumes, the contents of which had in part appeared as short stories or articles in various periodicals. But it is only with his most recent work, *Mondo piccolo "Don Camillo"*, that he has given us a little masterpiece. The setting is the rural district where he himself was born, the time is the present, and the characters are Don Camillo, the village priest; Beppone, the Communist mayor of the village; and a crucifix in the village church. The Christ on this crucifix has the special gift of speech, at least as far as Don Camillo is concerned, and the book is divided into two parallel sets of actions: the conversations in church between the Christ of the crucifix and Don Camillo, and the events outside the church in which Don Camillo and Beppone are invariably the protagonists. It may be well to point out here, in order to avoid any misunderstanding, that there is no blasphemous intent in the book. Quite the opposite, since the book is fundamentally inspired by a deep belief in Christian principles, and the Christ is simply a vivid representation of Don Camillo's Christian conscience. The humor of the book is derived from the apposition of these Christian principles—in which both human protagonists believe, one consciously and the other unconsciously—and their human frailties. When we laugh at Don Camillo or at Beppone we are laughing at ourselves, for their incongruities are those which we all share as human beings; and our laughter is never tainted by malice or irony, for its source is the sympathy and love which these characters awaken in us. That their circumstances have as a physical background Italy, and that their difficulties arise from political differences, is after all incidental. The real essence of the book and its true theme is mankind before its own conscience, and if this book presents this very fundamental aspect of life as it does, it is because Guareschi as a humorist has that special gift which Pirandello called a sixth sense, namely: the ability to perceive the ludicrous even in the most serious situations. The book possesses a charm all its own, and by reading it one gathers a much more profoundly human understanding of the many problems which have beset and still beset Italy since the war.

VIII

These six writers whose works we have been examining offer us, if not a complete view of the Italian novel of today, at least a solid segment of it. For the reasons I gave above I have limited myself to them, but I cannot close without adding that the active writers of novels today in Italy are well over a hundred. This number in itself would be of no significance if a handful of them were not of superior caliber, indicative though it is, of the extreme activity which the Italians are displaying in this field. There is a similar activity in the field of poetry, where the distinct division of the artists into two definite schools has given rise to interminable disputes as to the meaning and function of poetry. Again this effervescence would be of no importance if it were not for the fact that it is indicative of the receptive spirit and the creative urge which seems to be everywhere in the country. In the field of literary criticism the activity is even more intensive. New authors are being carefully studied and old ones are being re-examined with fresh and new criteria. In our own country we have seen that since the war a new interest in Italian contemporary writers is evident. One can only hope, to make the picture complete, that a new evaluation of the last three or four centuries of Italian literature may follow as the natural consequence of this interest in modern writers.

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TERMS OF SPIRITUAL ISOLATION IN EDUARDO MALLEA

By now, Eduardo Mallea scarcely needs further definition as Argentina's leading novelist. After twenty-five years of writing and editing, after publishing seventeen books—including eight novels—he is recognized in his country as a literary figure of the first magnitude. His reputation does not end there, however, but has become international. In the United States, translations of two of his novels, *Fiesta in November* (1942) and *The Bay of Silence* (1944), have brought him to the attention of the general reader.¹ Mildred Adams, in reviewing *The Bay of Silence*, voices a perhaps not untypical surprise: "Here at last is a South American novel that challenges comparison with good contemporary writing anywhere."² More significant than such a statement is the fact that one of North America's new writers, Paul Bowles, borrowed some words of Mallea's for an epigraph to his widely-read novel, *The Sheltering Sky*, whose prevailing tone is, moreover, reminiscent of Mallea's fiction.

That which distinguishes Mallea from the majority of Spanish American novelists and wins him readers outside his national area is his intense and constant application to universal questions of human existence. Although one phase of his thinking—a basic one—has to do specifically with Argentina, even this is in terms of the moral crisis of western civilization as a whole. His novels are of a strongly speculative nature; in fact, his greatest defect is that his characters are more likely to be human states (or "climates," as he calls them) than developed personalities.

Basically, Mallea is concerned with existence in the philosophical sense. He believes that for the individual consciousness there is a painful problem in impediments to communication with what lies outside. Some amount of significant contact is absolutely necessary; and yet, to the sorrow of mankind, this contact is often denied. Although he does deal with characters' reaching out for *things*, Mallea principally directs his attention

¹Edmund Wilson, however, noting that *The Bay of Silence* lacked many thousands of words of the original, protested that it was not really a translation, and that few judgments could therefore be based on it. *The New Yorker*, XX (March 18, 1944), 89-92.

²*The New York Times Book Review* for March 12, 1944, p. 4.

toward that separation among persons which, when complete or nearly so, produces the powerful anguish of isolation.

Mallea's preoccupation with isolation is no artificiality, but is traceable to several real influences. One of these is the position of Argentina, with which he fervently identifies himself. Isolation is part of that country's heritage. The solitude of the immense pampas, enfolded in almost Oriental desolateness, was pointed out long ago by Sarmiento, who is, incidentally, a distant relative of Mallea's; and this loneliness is still fundamental to the Argentine character. Furthermore, her geographical situation has to some extent secluded even Argentina's urban centers from the rest of the world: the Andes, jungles, polar ice, and oceans have acted as barriers. To some sensitive Argentineans of the last few decades, what they have termed their country's alienation from Europe has been particularly vexatious. Theirs is, they feel, an immature nation, culturally insecure. Mallea, as a member of the *Sur* group, which has devoted the best of its energies to Europeanizing Argentina, is conscious of being, at least as far as literary tradition is concerned, in an apologetic position.

It is likely, also, that certain conditions of Mallea's early personal history color his outlook in the sense of abandonment. It is known that he and his brother were reared largely by their father. To this biographical detail one can add hints in Mallea's fictional writings where, over and over again, there appear characters who early in life lose their mothers and are dominated by unloving or otherwise inadequate fathers. They must endure a kind of orphanhood.

In the third place, Mallea himself recognizes that he belongs to the "lost generation" of the inter-war period. He was fifteen when the First World War ended, and thirty-six when the second one began; in between lies a time of agonized introspection. Full awareness came to him in 1934, on a trip to Europe; it was then that he realized, in a truly prophetic way, the spiritual deliquescence of the Old World. It was then, with the horror of that fresh in him, that he found a deeper moral sense expressing itself in feelings of responsibility and guilt. He understood the culpability of men who, in the chilling shadow of catastrophe, believe they can do nothing. On returning to Argentina he devoted himself to developing a sense of responsibility

in his countrymen; but, at least until recently, his inability to persuade them has only increased his impression of isolation.

Finally, it is evident that Mallea has lived as intensely in books as in action; and that in the course of much reading he has encountered several writers who have strengthened his conviction of lonely struggle. His entire admiration goes to those passionate men who have not spared themselves in the effort to understand the terrible solitude of men and women. He borrows a term from Unamuno—*agonista*—to characterize them, and takes their lives as examples of the needful struggle. One might place in this order the four writers who are most important to Mallea in this particular sense: Pascal, Kierkegaard, Kafka, and Rimbaud.

For a novelist, the problem to which Mallea has set himself is very difficult, almost impossible; and he has frequently failed to solve it. It is, actually, the definition of the directly undefinable; for the realm of the pure subject is wordless, and can be apprehended only by its acts. The best that can be done is to spend the richest treasures of language in metaphorical suggestion. Mallea has to a degree understood this. He succeeds insofar as he either builds his metaphor large enough, like Kafka, or discovers a small metaphor of such exquisite vividness as to convince at a stroke. Otherwise, one finds him striving to capture a whole atmosphere of consciousness in a single word, not entirely succeeding, then trying again and again. Such repetitiousness involves Mallea's worst stylistic fault: diffuse abstractiveness.

Mallea's metaphorical terms of spiritual isolation, coming as they do from the desire to simplify without using conspicuous rhetorical effects, are almost always unadorned, since they are drawn from simple substances and relationships in physical nature. They may nevertheless be elaborated without embellishment, as a winter tree stands with bare branches.

One of the concepts that have been most useful to Mallea, especially in his earlier works, is that of the island. Here, at once, he can express the isolation of the fictional character; and, moreover, the figure suggests immobility within fluidity. Life is thought of as an ocean; the novelist speaks of "el flujo del tremendo mar sin ruido que alrededor de cada ser marca su

isla."³ The ocean is a protean fluid that joins while separating. The "human islands," the "desert islands," and "insular sorrow" are all variations on the basic image. In *Historia de una pasión argentina* Mallea asks himself, "¿Qué era mi mundo americano sino islas desnaturalizadas, islas enfermas con la ilusión de su propio poderío personal, apartadas de toda concepción integral y creadora de la vida?"⁴ This passage illustrates how Mallea, a constant foe of logic, is not afraid to be inconsistent, even to the extent of mixing metaphors. At one point he goes so far as to present an "isla de pie."⁵

The book in which the ocean-island figure has particular importance is *La bahía de silencio*. "Las Islas" is the general title of the second part of this long novel, and the author thus designates the rootless wanderers of Europe, dilettantes, refugees, restless women, bored men, the defeated. However, Mallea slightly amplifies his ocean image to admit of a bay, a "bay of silence" where the islands of the defeated may seek shelter, lapped around by water, yet protected.

This fundamental metaphor is subjected to shadings. Thus, there are "derelict islands" and "drifting icebergs"—with coldness as a significant addition. A natural extension is the comparison of solitary human beings to ships. Marta Rague complains of "esa horrible navegación sin puertos por la que su vida andaba consumiéndose,"⁶ and she thinks of herself as being like all those who sail on forever, not leaving their cargo in any port, nor finding any beacon, but night after night and day after day seeing only endless waves. As a consequence, shipwrecks occur, and souls are marooned on arid shores. One cannot help thinking of that *Pensée* of Pascal's which Mallea probably read: "Nous voguons sur un milieu vaste, toujours incertains et flottants, poussés d'un bout vers l'autre."

The exact converse of the island metaphor is also to be found in Mallea. If a body of land surrounded entirely by water is isolated, so is a body of water surrounded by land: hence the adjective "lacustre" enters Mallea's vocabulary, synonymous with

³*Nocturno europeo* (Buenos Aires, 1938), p. 85.

⁴*Historia de una pasión argentina* (Buenos Aires, 1944), p. 100.

⁵*Ibid.*, p. 143.

⁶*Fiesta en noviembre* (Buenos Aires, 1938), p. 113.

"inerte," "difuso," and "detenido." Finally, the novelist conceives of a dense, discrete body floating in another kind of icy fluid, and the metaphor of "planeta" is created. Wishing to describe the alienation of a man and a woman, he writes, "En esa casa habia dos cuerpos separados, dos planetas absolutamente incomunicados."⁷

Another, slightly different set of metaphors is concerned with the accretion of barriers between the individual and all the nonego. In *Las Aguilas*, Mallea has erected a house as a symbol. "The Eagles" is a great, sprawling, ugly mansion built by the founder of an Argentine line when after extracting a fortune from the pampas he desired to make declaration of his success, to solidify his winnings for his posterity. For Mallea such use of Argentina's strength is a sin; consequently, the house becomes a prison for the second generation, where it must expiate the original error. Román Ricarte, the son, ponders his compulsive return to this cold, stony womb: "¡Ah, esta casa enorme, opulenta, en medio del campo llano! Olas inmovilizadas, brutales, rígidas por dentro. ¡Qué irrisión y qué mentira le parece, sin embargo, todo este océano de mareas verticales: sus años y estos muros!"⁸ It will not have escaped remark that the novelist once more uses the ocean figure; and when the protagonist makes a link between the house and his wife—both cold, both unyielding—a sexual significance is certainly advanced.

Mallea utilizes the house-wall metaphor again in his most recent books. *Los enemigos del alma* (1950) has to do with three persons, each with a blight on his soul, living together unhappily in an ancient house. Set on the sandswept, windy hills above Bahía Blanca, this dank edifice gives off the smell of fungus rot; it is *fin de siècle* decadence run to weed or, going further back, it is a Gothic House of Usher, a dreadful trap for those whom death has marked. Immured here in this Villa Rita, they are "prisoners of their destiny," and, as they look out longingly, it seems that "for all other people, destiny is something open, wall-less"; just as in *La bahía de silencio* Gloria Bambil had bitterly observed that there is no liberty for her, because "Primero estamos en un cuarto anterior a la vida, y

⁷"Solves, o la inmadurez," in *La ciudad junto al río inmóvil* (Buenos Aires, 1939), p. 81.

⁸*Las Aguilas* (Buenos Aires, 1947), p. 72.

después en un cuarto que es la carne materna, y después en otro cuarto más, el último";* and Agata in *Todo verdor perecerá* mourns that she is walled up in "misfortune, this white prison."

The walls that press in upon Mallea's soul-weary characters are, in his most lately published novel, *La torre*, (1951), transformed into comforting bastions. This book is determinedly though not convincingly optimistic; the novelist desires to suggest that defeat can be turned into victory provided one can concentrate vital forces within the tower of the spirit. Once again Pascal furnishes a clue to Mallea's thought: "Nous brûlons de désir de trouver une assiette ferme, et une dernière base constante pour y édifier une tour qui s'élève à l'infini. . ." However, in spite of the fact that this is no Ivory Tower but a base for action, the "intimate tower" metaphor by no means indicates that Mallea believes in complete communication; on the contrary, the walls still stand.

Thus far, all the metaphorical terms have derived from tangible substances, and have in some measure brought in qualities of density, a principle that interests Mallea exceedingly. On the other hand, he has had considerable success with impalpable forces, bringing them into juxtaposition with the matter of non-communication and creating some interesting effects. Here, naturally, enters the question of acoustics, since the spoken word, with all its psychological harmonics, is the primary medium. At once there comes to mind the "silence" of *La bahía de silencio*, which is a state of suspension, almost a trance, but conferring peace. The anguish of silence is, however, keenly stated by Mallea in some of the best pages he has thus far written, the short story "El vínculo." In this, lack of sonority is a disease of the spirit—contagious, moreover, spreading from a man to his friend. It is a sign of death, too, for both men die in the most hideous of solitudes, unable to make anyone hear their cries of despair. The human eardrum rejects their vibrations. In earlier narrations Mallea works in a metaphorical deafness, less poignant perhaps but as effective in isolation as its reverse.

In an analogous way, a protagonist in *Los enemigos del alma* suffers when the rays of spiritual communication fail to reach her, as light rays die: she is wrapped in mist, and "en vez

**La bahía de silencio* (Buenos Aires, 1945), p. 554.

de ondas de resonancia, sólo le venía de aquella sombra, opacidad."¹⁰ Moreover, when Mallea the essayist or novelist looks out over the crowded streets of Buenos Aires, he becomes aware, by intuition, of the "invisible" Argentina, a conception basic to his social criticism: the authentic Argentina which walks about unseen under the false, materialistic show of the surfaces. *La bahía de silencio* is dedicated to "los habitantes jóvenes—hombres y mujeres—de mi tierra que, viviendo en la zona subterránea donde se prepara toda fuente, llevan de su patria una idea de limpia grandeza." Isolation through submersion is a motif found frequently in the early works.

The most uncanny lack of all is that of the unexplained physical principle, gravity. With vivid sympathy one reads of Gloria Bambil and Mona Verdiner, who are afflicted with weightlessness. Their very bodies are so cut off from earth forces that they leave no impression: they are imponderable, they seem "made of air"; their fingers on a man's arm make no imprint. These women are called by death, and in advance of the event have already begun to disappear.

These are some of the ways in which Mallea attempts to solve his own perplexing problems of communication. Much remains to be said on a closely allied subject: namely, his idea of the nature and causality of the isolated consciousness. How does it try to adjust; how and why does it suffer? These considerations, bringing in Mallea's concept of uselessness and involving further metaphors such as sterility, inauthenticity, exile, coldness, drought, and hollowness, together with an examination of sources, belong to a larger study on the problem of existence in Mallea's works.

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¹⁰*Los enemigos del alma* (Buenos Aires, 1950), p. 155.

GIDE AS CRITIC OF BAUDELAIRE

WHILE IT IS difficult to count Gide among the most fervent of Baudelaireans, he admired Baudelaire and acclaimed his greatness at a time (before 1917) when unanimous recognition of the author of the *Fleurs du Mal* was yet to come. In three main articles Gide discussed his critical attitude towards Baudelaire and his poetry.¹ One may divide Gide's comments into three categories: the first is concerned with influence and reputation; the second is essentially esthetic and includes questions of style, form in poetry, classicism, the rôle of the will in writing; the third tries to explain the always tantalizing problem of Baudelaire's personality.

Gide's interest in Baudelaire, together with his own defensive position, undoubtedly prompted his answer, in 1910, to Faguet's considered judgement of Baudelaire's place in French poetry. Gide, in his reply, believed Faguet's article, despite errors in quotation and lack of clearness in sentence structure, important enough to merit close attention. Although Baudelaire has continued to receive critical attention Faguet called him a second-rate poet, following Brunetière's judgement of 1871, upon the publication of the *Oeuvres Posthumes*. Gide, faced with Baudelaire's insight into the spiritual and intellectual difficulties of his, Gide's, generation, writes that the appreciations of Barrès and Bourget, just and sensitive though they were, do not explain what the *Fleurs du Mal* mean to the younger readers of 1910, a generation Gide characterizes as "no longer given to dreams, but strengthened by the Dreyfus affair, galvanized by Barrès' example, and abhorring the deliquescent and the morbid."² Gide

¹André Gide, "Baudelaire et M. Faguet," *NRF*, IV, 1910, pp. 499-518, in answer to: Emile Faguet, "Baudelaire," *La Revue*, LXXXVII, 1910, pp. 615-624; "Théophile Gautier et Charles Baudelaire," "A propos d'une nouvelle édition des *Fleurs du Mal*," *Les Ecrits Nouveaux*, I, 1917, pp. 6-14, which contains fragments from an earlier lecture on Gautier and Baudelaire; "Préface aux *Fleurs du Mal*," first printed in Pelletan's *de luxe* edition of the poems in 1917, republished in *Incidences* (Gallimard, 1st edition, 1924; 45th edition, 1948) with material from the discussion reprinted in *Les Ecrits Nouveaux*, with stylistic changes; *Journal 1889-1939*, (Pléiade, reprinted 1941), *passim*. In *Incidences* is also found, in the form of a separate study on Gautier subtitled "Fragment de Conférence," material which had appeared in *Les Ecrits Nouveaux*. The following abbreviations are used to avoid repeating long titles: *BF*, *TGCB*, *PFM*, *J*.

². . . non plus rêveuse mais, retrempee par l'Affaire, galvanisée par l'exemple de Barrès, et prenant au contraire le déliquescent et le morbide en horreur. *BF*, 503.

makes the following distinction, however. Earlier writers had imitated the macabre directly; one frequently meets with Symbolist poems about cats and Paris streets on rainy nights. For the generation whose intellectual outlook was changed by the Dreyfus affair, the imitation of the macabre was psychological rather than stylistic. Faguet had, more over, criticized Baudelaire for his lack of ideas as many critics had done previously. Since Faguet was looking for ideas, it is not surprising, Gide writes, that Baudelaire's profound originality should escape him. It is because of this perfection, Gide is convinced, that Baudelaire survives. By form Gide does not mean the perfection of a Heredia nor of a Victor Hugo who used his poetic sensibility sparingly in order to achieve a long *durée*. Gide, moreover, opposes the aridity of Gautier's *Parnasse* to Baudelaire's effort to convey to his readers, by words, moods of *spleen et idéal* difficult to define and make precise. Baudelaire's perfection, according to Gide, joins the perfection of form with mystery, harmony.

In the article in *Les Écrits Nouveaux*, Gide attributes this harmony to antithesis, not in the sense of Hugo, purely verbal and external, but coming from within:

... he [Baudelaire] is possessed by it [antithesis]; it is deeply sincere. It breaks forth spontaneously in this Catholic soul, who knows only emotions whose outlines immediately disappear upon recognition and whose opposite immediately wraps itself about it like a shadow, or more like a reflection in the duality of this soul. Because of this, sadness is everywhere in his verse mingled with joy, assurance with doubt, mirth with melancholy, and that he seeks uneasily in what is dreadful some characteristic of love.³

In his preface to the *Fleurs du Mal*, Gide remarks that Baudelaire gains perfection through effort. For Gide, the misunderstanding of Baudelaire is due to his being the first to have harmoniousness the end of poetry; Racine alone before Baudelaire had achieved such musical effects and then only sporadically: "... Baudelaire was the first who, consciously and deliberately, made of this hidden perfection the end and justification of his

a . . . elle (l'antithèse) l'habite intimement, elle est profondément sincère. Elle éclot spontanément dans ce cœur catholique, qui ne connaît pas une émotion dont les contours aussitôt ne s'évadent, que ne double aussitôt son contraire: comme une ombre, ou mieux comme un reflet dans la dualité de ce cœur. C'est ainsi que partout en ses vers la douleur reste mêlée de joie, la confiance de doute, la gaîté de mélancolie, et qu'il cherche inquiètement dans l'horrible un tempérament de l'amour. TGCB, 10. Gide, in his later preface to the *Fleurs du Mal*, omits this passage, considering it too mediocre. See J. pp. 636-637.

poems . . . poetry, henceforth, was no longer directed to the same means of understanding, but set for itself a different purpose."*

The poet must be a musician, Gide continues, not in the purely verbal sense of choosing harmonious words which arouse an emotional response, though the meaning be scarcely understandable, but rather in the inevitable choice of expression which is "required no longer by logic alone, which goes beyond logic; thus the poet-musician comes to define, as exactly as a definition would do so, an emotion which is, by nature, undefinable."* It is above all not a question of understanding, but rather one of Baudelaire's inviting the reader to participate in the poem, a central tenet of Symbolist esthetics. Gide had criticized Faguet's comments on the unfitness of vocabulary in the *Fleurs du Mal*. However unfit an expression or word may seem on first reading, Gide affirms, it is seen to be necessary, since, on replacing it by another word or phrase, one has only a "broken bell." Even the choice of metaphors, strange at first, are inevitable, serving their purpose once, and not being used again.

With one of Faguet's remarks, however, Gide is in agreement: that Baudelaire had no imagination. Whether this lack was innate or whether Baudelaire chose to do without imagination, the result is the same. Poetry is not, as Gide believes Faguet and Brunetière defined it, a "sort of versified oratorical unfolding," ("un certain développement oratoire versifié") but is the result of conscious effort. One must recognize in Baudelaire, Gide assures us, something else than a poet, he is "the first artist in poetry." ("le premier artiste en poésie")

Gide then quotes Oscar Wilde's aphorism that the imagination imitates, the critical spirit creates. This aphorism, in making clear a profound truth, "explains to us, in the particular case of Baudelaire, how that refinement of imagination served him, compelling him never to let go of his intellect, which is possessed of an unerring vigor and always in tune with an extremely sensi-

4. . . Baudelaire le premier, d'une manière consciente et réfléchie, à (sic.) fait de cette perfection secrète le but et la raison de ses poèmes . . . la poésie désormais ne s'adressait plus aux mêmes portes de l'intelligence, se proposait un autre objet. *BF*, pp. 506-507.

5. . . dicté non plus seulement par la logique, et qui échappe à la logique, par quoi le poète-musicien arrive à fixer, aussi exactement que le ferait une définition, l'émotion essentiellement indéfinissable. *Ibid.*, 511.

tive nature; never to let go of his critical faculties which function with a most scrupulous and unswerving precision."⁶ For Gide, Baudelaire and Stendhal were the most admirable critical minds of the nineteenth century; it was Baudelaire who created modern art criticism. But when Gide speaks of criticism, he is thinking more of self criticism than of criticism of another's work of art. Here Gide follows Oscar Wilde, who wrote that without the critical spirit there would be no artistic creation worthy of the name. The French writer accepts the latter's definition of this critical sense, as given in "The Critic as Artist," in *Intentions*, as the "fine spirit of choice and delicate instinct of selection," which Gide translates as "l'esprit de choix, subtil tact d'omission." In this self-criticism Baudelaire is to be distinguished from the Romantics, though he was not aware—according to Gide—of the rôle of self-criticism, having praised the imagination as "cette reine des facultés" (in the *Curiosités Esthétiques*). Baudelaire, disdainful of the obvious rhetoric of the Romantics, joins us by his *modernité* and initiates a line of poets who seek a *poésie voulue*.

It is in such a combination of willful control of the medium—words—and the protest against rhetoric and bombast that is found Baudelaire's classicism. In the "Billets à Angèle," Gide wrote:

Classicism—and by that I mean French Classicism—strives for litotes. It is the art of greatest meaning by the least verbal expression. . . . In all of Greek literature, in the best of English poetry, in Racine, in Pascal, in Baudelaire, we feel that the word, although it discloses an emotion, does not completely limit it; and that, even after we have seen the outward, visible way of expression, the emotion which preceded it goes on.⁷

The definition of an esthetic which Gide draws from two verses of Baudelaire, *Là, tout n'est qu'ordre et beauté, / Luxe, calme et volupté*, may well be seen as an effort towards an inte-

... il [cet aphorisme] nous explique, dans le cas particulier de Baudelaire, comment cette rarefaction de l'imagination l'a servi, le contrignant à ne jamais tenir quitte son intelligence—d'une si précise vigueur, et toujours appliquée à même une chair si sensible; son sens critique, d'une si scrupuleuse et tenace fidélité. Ibid., 515.

⁶Le classicisme—and par là j'entends: le classicisme français—tend tout entier vers la litote. C'est l'art d'exprimer le plus en disant le moins. . . . Dans toute la littérature grecque, dans le meilleur de la poésie anglaise, dans Racine, dans Pascal, dans Baudelaire, l'on sent que la parole, tout en révélant l'émotion, ne la contient pas toute, et que, une fois le mot prononcé, l'émotion qui le précédait continue. "Billets à Angèle," *Incidences*, pp. 40-41.

gration of all aspects of the work of art: for Gide they constitute the successive chapters of a treatise on esthetics.[•] First, there is *ordre*, which Gide defines as *Logique, disposition raisonnable des parties*. The attitude of Classicism here revealed is the desire to have an orderly manner of presenting the subject, a certain intellectual arrangement apparent in the "architecture of the *Fleurs du Mal*," a clearness and precision in analysing emotions, rather than in Cartesianism. Gide continues with *beauté*, in which there predominate *Ligne, élans, profil de l'œuvre*, the tendency in Classicism towards a certain stylisation, a certain concentration or intensification. In short, the characteristic of Classicism which is selection (*le choix*) and which claims the right to select and put in order, without falsification, for the purpose of achieving unity of tone, depth, clarity, and beauty of form. Such an election must be the meaning of the third part of Gide's projected book, *Luxe, abondance disciplinée*, the artist's perfect control of the matter at hand. Furthermore, the following chapter would concern *Calme, tranquillisation du tumulte*. The *tumulte*, one would imagine, is most especially evident in the artist's own suffering. Gide, in his response to an *Enquête sur le Classicisme*, wrote as follows:

It matters that we recognize the struggle between Classicism and Romanticism as existing as well in the soul of each artist. The work itself must have its origin in that struggle; the classical work of art tells us of the triumph of order and moderation over the inner Romanticism. The work is beautiful in proportion to the submission of that which was first of all in revolt.[•]

One should remember that Poussin himself felt the pride of having dominated nature and of having attained an ordered whole.

Finally for Gide, there is *Volupté, sensualité, charme adorable de la matière, attrait*, essential loveliness, harmony, strength. For Gide, the "perfect work of art will be the one which will at first pass unnoticed . . . wherein qualities visibly most unlike and contradictory: vigor and mildness, formal stiffness and charm, logic and the surrender to inspiration, the faithful imitation of

[•]For the discussion which follows, see J., p. 664 ("Feuillets," gathered at the end of 1918.)

[•]Il importe de considérer que la lutte entre classicisme et romantisme existe aussi bien à l'intérieur de chaque esprit. Et c'est de cette lutte même que doit naître l'œuvre; l'œuvre d'art classique raconte le triomphe de l'ordre et de la mesure sur le romantisme intérieur. L'ordre est d'autant plus belle que la chose soumise était d'abord plus révoltée. "Réponse à une Enquête . . . sur le Classicisme," *Incidences*, pp. 211-212.

nature and poetry—will breathe the same air together so harmoniously, that these qualities will appear to be natural and not at all startling.”¹⁰ Baudelaire, Blake, Keats, Browning, Stendhal wrote thus only for the generations to come; although Boileau, Racine, La Fontaine, Molière, were recognized by their contemporaries, an astonishing tribute to the good taste of the *siecle classique*. (One must, however, admit that Gide does not take into account that the audience of the latter was small, amounting to two or three thousand persons according to Voltaire.)

Yet, despite Baudelaire’s classicism, his modernity still remains. His contemporaneity—which Gide characterized in his answer to Faguet as “the magnification of the gesture which serves no artistic purpose and . . . the swelling of the voice” (“l’amplification inutile du geste et . . . le gonflement de la voix”)—is valuable only because it permits the rest of the poetry to be so deeply sincere. Gide quotes Laforgue: “He was the first who told us about himself in the restrained tone one uses in the confessional and who did not assume an inspired look.” (“Le premier il se raconta sur un ton modéré de confessionnal et ne prit pas l’air inspiré.”) Gide, writing in his *Notes sur Chopin*, finds this same “ton de confessionnal” in listening to the music of the Polish composer. And it is here, Gide feels, that Baudelaire comes quite close to Racine: “. . . it is possible for the choice of words in Baudelaire to be more uneasy and more subtle in what they claim to do; I say that the tone of voice is the same. . . both speak in an undertone; so that we listen to them at great length.”¹¹ Gide is in agreement with Barrès criticism written in 1884 that it is by way of the *Fleurs du Mal* that we go back to the great classical tradition.

Much of Gide’s sympathy for Baudelaire comes from their both having been accused of immorality. Gide experienced, as did Baudelaire, misgivings as to his own sincerity; both were the targets of adverse criticism, which was often mutually contra-

¹⁰ . . . l’oeuvre d’art accomplie sera celle qui passera d’abord inaperçue . . . où les qualités les plus contraires, les plus contradictoires en apparence: force et douceur, tenue et grâce, logique et abandon, précision et poésie—respireront si aisément, qu’elles paraîtront naturelles et pas surprenantes du tout. “Billets à Angèle,” *Incidences*, 38.

¹¹ . . . le choix de mots chez Baudelaire peut être plus inquiet et de prétension plus subtile; je dis que le ton de voix est le même . . . l’un et l’autre parlent à mi-voix; de sorte que nous les écoutons longuement. *BF*, 518.

dictory. At such moments, Gide writes in the "Feuillets" for 1917, he thought of Baudelaire. The accusations brought against them were similar. In such a mood of sympathy Gide explains Baudelaire's pride. Gide believes that Crépet, in his article on Mérimée and Baudelaire, did not explain too well Baudelaire's almost obsequious attitude towards Mérimée, as well as towards Sainte-Beuve. Gide would attribute it to that incurable modesty for which Gide also criticized Dostoievsky. In both writers this modesty was most sincere; it was through this modesty that both were "capable of Christian feeling," ("accessibles au sentiment chrétien") whatever objections their legitimate pride might have offered or justified.

In both writers, pride became satiated in modesty. It is not that they felt anything was due them, Gide writes in the *Journal* (22 July 1934), but both deeply needed some sort of assurance. The contrast between pride and modesty is to be noticed when Baudelaire spoke disparagingly of himself or his work, or by the lack of self-respect when he let his name and art be associated with writers who were not his equals. This antithesis, wherein Gide found the harmoniousness of Baudelaire's verse, is also personal, *le paradoxe baudelairien*, and it often irritated critics, including Gide. He explains in his preface to the *Fleurs du Mal* that there may exist a centrifugal and disaggregating force—as opposed to that cohesive force Spinoza believed kept the individual consistent with himself—which causes a person to "take a chance with himself." Such a division is, in Baudelaire's case, not as clearly defined as in Dostoievsky's. (Gide is evidently thinking of *The Gambler*.) Gide sees the conflict as basically that of *spleen et idéal*, always one force fighting another: productivity and idleness, loss or waste of creative energy, love of God and praise of Satan. Perhaps Gide was never as often a victim of "antithesis," but usually recognized the value of his own work.

In summary: for Gide, Baudelaire's originality lies especially in his *décadence* understood as an expression of an inner conflict, the appeal to Gide's own generation of the doubt, lack of self-assurance, spirit of revolt it read in the *Fleurs du Mal*. In his work, Baudelaire is a classic in the spirit of Racine, though claiming the Romantic *modernité* while rejecting its rhetoric. Both writers felt, within themselves, the division which destroys

unless mastered: they both showed their greatness in such mastery, the necessity of the *héroïsme de la vie moderne*.

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GERMAN LITERATURE OF THE XIX CENTURY 1830-1880

A CURRENT BIBLIOGRAPHY

This is the FOURTH annual survey of significant articles, addresses, and reviews dealing with German Literature of the XIX century which has been compiled by members of the Research and Bibliography Committee of the German IV group (German Literature of the XIX Century) of the Modern Language Association of America. Every effort has been made to make the bibliography as critical and comprehensive as possible. Corrections, additions, and new items will be welcomed.

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<i>Archiv</i>	Archiv für das Studium der Neueren Sprachen	<i>GR</i>	Germanic Review
<i>CL</i>	Comparative Literature	<i>Jb.</i>	Jahrbuch or Jahrbücher
<i>diss.</i>	dissertation	<i>KOSCH</i>	Found in Wilhelm Kosch, <i>Deutsches Literatur-Lexi-</i> <i>kon</i> , 2. edition, but un- verified otherwise.
<i>DLZ</i>	Deutsche Literaturzeitung für Kritik der inter- nationalen Wissenschaft	<i>MDU</i>	Monatshefte für deutschen Untersicht, deutsche Sprache und Literatur
<i>DR</i>	Deutsche Rundschau		
<i>ed.</i>	edited by or editor		
<i>EG</i>	Etudes Germaniques	<i>MLA</i>	Modern Language Asso- ciation of America
<i>GB</i>	German Books (Univer- sity of Chicago)	<i>MLF</i>	Modern Language Forum
<i>GQ</i>	German Quarterly	<i>MLN</i>	Modern Language Notes

<i>MLR</i>	Modern Language Review	typ.	typewritten
<i>Neoph.</i>	Neophilologus	U.	university
n. s.	new series	unav.	unavailable
<i>OeF</i>	Die oesterreichische Furche. Freie kulturpolitische Wochenschrift	Vision vol. <i>WLE</i>	Vision (Konstanz) volume Wiener literarisches Echo, kritische Vierteljahrsschrift für Dichtung und Geistesgeschichte
<i>PMLA</i>	Publications of the Modern Language Association of America	WW	Welt und Wort, literarische Monatsschrift
rev.	reviewed by	<i>ZfdPh</i>	Zeitschrift für deutsche Philologie
<i>RLV</i>	Revue des langues vivantes —Tijdschrift voor levende Talen	<i>Zw</i>	Zeitwende, Monatsschrift

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ELEMA, J., "Gottfried Kellers Novelle *Regine*", *Neoph.*, XXXIII, 94-103. The depiction of Regine's character is the essential theme and the essential achievement of the story. Keller here approaches naturalism, although the lack of atmosphere still separates him from the younger movement.

ERMATINGER, EMIL, *Deutsche Dichter 1700-1900. Eine Geistesgeschichte in Lebensbildern*. Vol. II: *Vom Beginn des Idealismus bis zum Ausgang des Realismus*. Bonn. Pp. 594. unav. Biographies of the important poets of the nineteenth century.

_____, "Gottfried Keller und Goethe", *PMLA*, LXIV, 79-97. Keller's admiration for Goethe, his thorough knowledge of Goethe's works, parallels and differences between the two writers.

ESSER, ROBERT H., *Otto Ludwig's Dramatic Theories*. Ph. D. diss., Ohio State U. Pp. 127 plus bibliography. typ. The diss. presents Ludwig's theories in a systematic sequence, beginning with his theory of art, continuing with his theories of poetry, drama, tragedy, elements of the drama, dramatic action, mechanics of playwriting, and ending with a discussion of the interrelationship and necessary cooperation of author, actor, and spectator. An appendix gives an index of Shakespearean plays mentioned in Ludwig's studies.

ETZLER, T. HERBERT, *German-American Newspapers in Texas with Special Reference to the "Texas Volksblatt" (1877-1889)*. South-Central MLA address. Confines itself to a general history of German language newspapers in Texas and an examination of the *Texas Volksblatt*, published in Dallas from January 27, 1877, to January 4, 1889, when it was sold to the *Texas Post* of Galveston, Texas.

Etudes Nietzscheennes, II-III (September, 1948). Pp. 68. Mimeographed. The issue contains articles by Ch. du Bos, C. Spiess, J. Matter, H. Hartmann, and A. Quinat on the relations between Nietzsche and Wagner.

- EVANS, CLARENCE, "Friedrich Gerstäcker, Social Chronicler of the Arkansas Frontier", *Arkansas Historical Quarterly*, VI (1948), 440-449.
- EWEN, FREDERIC (ed.), *The Poetry and Prose of Heinrich Heine*. New York, 1948. Introduction by the ed.: "Heinrich Heine: Humanity's Soldier". Rev. D. Daiches in *New Republic*, (February 14), 24-25.
- EYTH, MAX VON, "Die Deutsche Landwirtschaftsgesellschaft, das Lebenswerk ____'s". *Die deutsche Landwirtschaft* (Berlin), I (1947), XI.
- FISCHER, E. Franz Grillparzer, ein grosser österreichischer Dichter. Vienna, 1946. unav.
- FISCHER, RICHARD, Conrad Ferdinand Meyer. Sein religiöses und sittliches Vermächtnis. Stuttgart (1947). Pp. 66. unav.
- FLAKE, OTTO, "Heinrich Heine", in his *Zuweisungen, Essays und Aufsätze* (1948), 74-86. unav. Reprint of the article in *Prisma* (Munich), I, 4 (1947), 30-32.
- FLOHN, HERMANN, "Adalbert Stifter und die Meteorologie". *Meteorologische Rundschau* (Berlin and Heidelberg), I (1947), 115. Stifter's descriptions of meteorological phenomena are unique.
- FOERSTENAU, JOACHIM, *Theodor Fontane als Kritiker seiner Zeit*. Aus Anlass der Theodor-Fontane-Gedächtnisausstellung im Städtischen Museum, Potsdam. 1948. Pp. 15. unav.
- FONTANE, THEODOR, *Aus meiner Werkstatt. Unbekanntes und Unveröffentlichtes*, gesammelt von Albrecht Gaertner. ("Berlinische Miniaturen", VIII). Berlin. Pp. 87. unav.
- _____, "Brief vom 5. April 1897 an den Amtsgerichtsrat Georg Friedländer in Schmiedeberg (Pr. Schlesien)", *DR*, LXXV, 519-521. Deals with William II.
- _____, *Briefe an Friedrich Paulsen*. Bern. Pp. 8. unav.
- FRICKE, HANS, "Theodor Storm als Föderalist", *Föderalistische Hefte* (Konstanz), II, 295-301. unav.
- FRICKE, HERMANN, "Ein Berliner Taugemichts—Theodor Fontane". *Berliner Hefte für geistiges Leben*, III (2. Halbjahr, 1948), 135-145. Fontane's political attitude from 1840-1848.
- GELHAUSEN, HERTA, *Adalbert Stifters späte Erzählungen*. Untersuchungen zur Alterskunst Stifters. Ph. D. diss. Kiel. Pp. 81. VII. typ. unav.
- GELZER, HEINRICH, "Zu Conrad Ferdinand Meyer", *Archiv*, CLXXXIV (1944), 180-181. Miscellaneous contributions toward the interpretation of obscure passages.
- GLASER, MARTHA, "Franz Grillparzer", *Zw*, XVIII (1946-47), 548-560. Grillparzer's artistic frustration as seen against the background of his religious attitude.
- _____, "Gottfried Keller", *Zw*, XVIII (1946-47), 164-171. The article discusses Keller's contradictory and often baffling attitude toward Christianity. His humor was not his last answer to his disappointment in life. That answer can be found in poems like *An das Herz und Gott*.
- _____, "Adalbert Stifter", *Zw*, XIX (1947-48), 634-647. unav.
- GOTTHELF, JEREMIAS, *Sämtliche Werke*, ed. R. Hunziker and H. Bloesch. Ergänzungsband V, ed. K. Guggisberg and W. Jufer: Briefe, Vol. II. Erlenbach-Zurich. unav.
- _____, *Werke*, ed. W. Muschg ("Birkhäuser Klassiker", LVII-LXI). Basel. unav. Vols. 6-10 of 20 projected vols. appeared in 1949.
- GRAVES, MARIE H. *Schiller and Wagner: A Study of their Dramatic Theory and Technique*. Ph. D. diss., Ann Arbor, Mich., 1938 (publish-

- ed 1949). According to H. W. Nordmeyer in *PMLA*, LXV (1950), Bibliography Supplement, 105, "Wagner's drama form presented as a descendant of Schiller's; close analysis and comparison, culminating in the paralleling of *Wal- lenstein* and the *Ring* as to structure and development; bibliography (pp. 117-128).
- GREENBERG, MARTIN, "Heinrich Heine: Flight and Return", *Commentary*, VII, 225-231. Heine's Jewishness, discussed in connection with Heinrich Heine, *Jüdisches Manifest*, ed. Bieber, New York, 1946.
- GRIEWANK, KARL, *Deutsche Studenten und Universitäten in der Revolution von 1848*. Weimar. Pp. 90. unav.
- GROLMAN, ADOLF VON, *Europäische Dichterprofile*. I: 1947. II: 1948. Düsseldorf, unav. Vol. I discusses Stifter's *Nachsommer* and Keller's *Martin Salander*. Vol. II discusses Gotthelf's *Uli der Knecht* and Grillparzer's *Ein Bruderzwist im Hause Habsburg*. Vol. I rev. F. Märker in *WW*, IV, 253.
- GRUENTER, R., *Hebbels Prosastil*. Ph. D. diss., Cologne, 1948. KOSCH GUARDINI, ROMANO, "Raabes Stopfkuchen", *Vision*, I (1947-48), 459-471. This excellent appreciation appeared first in 1932 and can also be found in Raabe, *Stopfkuchen* ("Manesse-Bibliothek der Weltliteratur", 2. ed., Zurich, 1938), 303-370.
- GUENTHER, J., "Theodor Storms Für meine Söhne auch noch für unsere Söhne?", *Neues Europa* (Hannoversch-Münden), III (1948), Heft 10, 36-41. unav.
- HAJEK, SIEGFRIED, *Mensch und Welt im Alterswerk Wilhelm Raabes*. Ph. D. Diss., Bonn. Pp. 194. typ. unav.
- HANSEMANN, WALTHER, "Und noch eine Heine-Entdeckung", *Nordwestdeutsche Hefte* (Hamburg), I (1946), Heft 3, 23-24. Reports on the discovery of the grave of Samson Heine, the poet's father. Picture of his tombstone.
- HARTMANN, HANS, "Ferdinand Freiligrath in unveröffentlichten Briefen", *Ost und West* (Berlin), II (1948) Heft 1, 7-11. unav.
- HASS, HANS-EGON, *Heinrich Heine. Ein Vortrag*. ("Akademische Vorträge und Abhandlungen", XI). Bonn. Pp. 36. unav.
- Hebbel-Jb.*, V. Bleckede an der Elbe unav.
- HEBBEL, FRIEDRICH, *Les Nibelungen*. Traduction et préface de Raymond Dhaleine. ("Collection bilingue de classiques étrangers") Paris. Pp. 403. unav.
- HENNIG, JOHN, "Immermann's *Tristan und Isolde* and Ireland", *MLR*, XLIV, 246-252.
- HERDING, GERTRUD, "Die neuere Theodor Fontane-Literatur", *Universitas*, IV, 285-290. An essay about "die geistesgeschichtlichen Grundlagen des Fontanebildes".
- HERING, G. F., "Theodor und Emilie (Rouanet) Fontane", *Die Erzählung* (Constance), I (1947), Nr. 8, 20-32. unav.
- HESELHAUS, CLEMENS, A. von Droste-Hülshoff. *Die Entdeckung des Seins in der Dichtung des neunzehnten Jahrhunderts*. Halle a. S., 1943. Pp. 187. unav. Rev. H. Oppel in *DLZ*, LXVI-LXVIII (1947), 24-25.
- _____, (ed.), *Jb. der Droste-Gesellschaft*, I. Regensburg and Münster, 1947. unav. Contents: Cl. Heselhaus, "Die Droste als Lyrikerin"; B. v. Wiese, "Die Balladen der Droste"; R. Schneider, "Der Lebenskampf der Droste"; J. Nettenheim, "A. v. Droste und die englische Romantik"; C. Schröder on textual problems connected with *Das geistliche Jahr*; documents; bibliography.
- _____, *Annette und Levin. Zur Jahrtunderfeier der Droste* ("Schriften der Drostegesellschaft", VIII)

- Münster-Westfalen, 1948. Pp. 25. Rev. O. Stolze in *WW*, IV, 152.
- _____, "Die späten Gedichte der Drost", *ZfdPh*, LXX (1947-48), 83-96.
- HEUBERGER, HELMUT, *Die Agrarfrage bei Roseggers "Jakob der Letzte" und "Erdsegen", Frenssens "Jörn Uhl" und Polenz' "Büttnerbauer"*. Ph. D. diss., Vienna. Pp. 91. typ. unav.
- HEUSZ, THEODOR, "Der Hack," *Stuttgarter Rundschau*, II (1947), Nr. 4, S. 26. unav. Deals with Friedrich Wilhelm Hackländer (1816-1877).
- _____, *Deutsche Gestalten. Studien zum 19. Jahrhundert*. KOSCH
- HEYDT, ALFRED VON DER, "Friedrich Bodenstedt in Amerika und sein Buch *Vom Atlantischen zum Stillen Ozean*", *Cornell University Abstracts of Theses*, 1947 (Ithaca, N. Y., 1949), 37-40. Thoroughly discusses Bodenstedt's trip to the U. S. in 1879 and his reception by the public. The book based on this trip did harm to his previously acquired solid reputation as a travel writer, as it was exclusively written from the point of view of the German-American circles which lionized him.
- HIRTH, FRIEDRICH (ed.), *Heinrich Heines Briefe, erste Gesamtausgabe nach den Handschriften*. Mainz. Text, Vol. I: pp. 576. Commentary, Vol. I: pp. 272. unav. This new edition is a vast improvement on Hirth's original one of 1914-1920. It is supposed to contain the letters of Heine to George Sand, Cécile Heine-Furtado, and Marquis de la Grange, which so far were not known. The arrangement of Heine's own letters is strictly chronological; letters to him are relegated to the commentaries. The present volumes cover the years from 1815-1831. The introduction is superficial, the editorial work excellent. Indispensable.
- _____, "Heinrich Heine und die Fürstin Belgiojoso. Mit ungedruckten Briefen", *Genius* (Mainz-Gesenheim), I (1946-47), 366-390. unav.
- _____, "Heines letzte Liebe", *Das goldene Tor* (Lahr), II (1947) 408-421. unav.
- _____, "Heinrich Heine und Marx", *Die Umschau* (Mainz), III (1948), 236-248. unav.
- _____, *Heinrich Heine und seine französischen Freunde*. Mainz. Pp. 233. unav. An indispensable, most thorough study containing masses of new material.
- _____, "Heinrich Heine und wir", *Neues Europa* (Hannoversch-Münden), II (1947), Heft 47, S. 22. unav.
- _____, "Neue französische Biographie über Heine", *Universitas*, IV, 28-33. This critical review of French biographies of Heine discusses recent publications by Vega (Mme. de Misme), Victor Bernard, Francois Fetjö, André Suarez, Antonia Valentin, Germaine Bianquis, and Charles Andler. It also analyses and discusses the two translations of Heine's *Die zwei Grenadiere* by Xavier Marmier and Albert Spaeth.
- _____, "Ungedruckte Gelegenheitsgedichte Heinrich Heines", *National-Zeitung*, Nr. 119. KOSCH
- HOCHNEGGER, ODA, *Ein Vergleich zwischen Gottfried Kellers "Grüнем Heinrich" und Mörikes "Maler Nolten"* unter besonderer Berücksichtigung ihrer Beziehungen zur Romantik. Ph. D. diss., Vienna, 1948. Pp. 151. typ. unav.
- HOCK, ERICH, *Franz Grillparzer, Bessinnung auf Humanität*. ("Geistes Europa"). Hamburg. Pp. 100. unav.
- _____, "Grillparzers Zusammentreffen mit Longfellow", *ZfdPh*, LXX, 320-321. "Die Tatsache, dass Grillparzer auf der Rückreise von England im Jahre 1836 im Post-

wagen zwischen München und Salzburg mit dem amerikanischen Dichter Longfellow zusammen getroffen ist, scheint der Grillparzerforschung bisher entgangen zu sein."

HOELSCHER, E., "Wilhelm Busch der Künstler, 15. April 1832—9. Januar 1908", *Das Buchgewerbe* (Leipzig), III (1948), 169-175. unav.

VON HOFE, HAROLD, *American-German Sympathy and Antipathy, 1815-1936*. MLA address. Germany through the eyes of American visitors from Longfellow to Thomas Wolfe; appraisals of America by German travelers from Lenau to Manfred Hausmann. Germany's cultural achievements, its political inaptitude, its "irresponsible" freedom of inner consciousness. Bounteousness of America, its standardized monotony of life, its insensitivity to immaterial values.

HOFFMANN, PAUL "Zu Theodor Fontanes Vor dem Sturm", *Archiv*, CLXXXV (1948), 107-117.

HOFFMANN, PAUL, TH., "Schopenhauers Erlösungsgedanke und die Erlösungsmotive bei Richard Wagner", *Schopenhauer-Jahrbuch*, XXXII (1945-1948), 123-139.

HOHOFF, CURT, *Adalbert Stifter. Seine dichterischen Mittel und die Prosa des 19. Jahrhunderts*. Düsseldorf. Pp. 231. unav. Detailed analyses of all of Stifter's works. Also discusses Stifter's relations to Leibniz and to the Benedictine monks.

HOLY, ZYGMUNT, *Wiener Journalistik in der absolutistischen Ära (1848-1862)*. Ph. D. diss., Vienna. Pp. III, 106. typ. unav.

HORVAY, FRANK D., *Grillparzer as a Critic of German Literature*. Ph. D. diss., Washington U., St. Louis. Pp. 308. typ. Grillparzer, though not a critic by training or profession, had a fine appreciation of German literature. As a man of great integrity, he was unimpressed by popularity and repute, and he ex-

pressed praise or scorn only after a discerning reading of the author's work. A large part of Grillparzer's literary criticism concerned Austrian authors. However, this special interest was not incompatible with his view that the author must reflect in his work far more than his interest in current social and political problems. In Grillparzer's view a work of literature and art should not only be the expression of individual genius, but also an integral part of a living tradition.

HOUBEN, HEINRICH HUBERT (ed.), *Gespräche mit Heine*. 2. Auflage. Potsdam. Pp. XV, 1157. unav.

HUEBNER, GERTRUD, *Charles Sealsfield und Sir Walter Scott*. Ph. D. diss., Vienna, 1948. Pp. V, 146. typ. unav.

HUMM, R. J., "Stopfkuchen redivivus (W. Raabe)", *Weltwoche* (Zurich), XVI (1948), Nr. 784, S. 5.

HUNGER, HILDEGARD, *Fritz Reuter. Ein Lebensbild*. Dresden, 1948. Pp. 76. pl. 3. unav.

HUSCHKE, K., "Franz Liszt und Friedrich Hebbel", *Musikzeitschrift* (Munich), II (1948), 291-296. unav.

IBEL, RUDOLF, *Weltanschauungen deutscher Dichter. Novails, Eichendorff, Mörike, Droste-Hülshoff*. Hamburg, 1948. Pp. 359, several pl. unav.

Jb. der Wilhelm Busch-Gesellschaft, Sitz Hannover, und Veröffentlichungen aus dem Wilhelm Busch-Archiv ("Mitteilungen der Wilhelm Busch-Gesellschaft", XV). Pp. 67. unav.

JESSEN, MYRA R. "Ein Berliner Sperl bei Fontane", *MLN*, LXIV, 391-395. "Sperl" is the name of a Berlin dance hall alluded to in *Frau Jenny Treibel*.

JOAD, DENISE, *The Imagery in the Work of Hebbel*. Ph. D. diss., London, 1948. KOSCH.

JUERGENSEN, HANS, "Die Mutter in Adalbert Stifters Werken", *MLN*, LXIV, 483-486. A discussion of the

- "palleness" of the mother-figures in Stifter's works, and of their general unsatisfactory depiction with hypotheses as to the reasons therefore.
- KAINZ, E., *Das Problem der Massenwirkung Karl Mays*. Ph. D. diss., Vienna. Pp. 241. typ. unav.
- KAISER, BRUNO, "Georg Herwegh 1848", *Ost und West* (Berlin), II (1948), Heft 2, S. 4-6. unav.
- _____, "Georg Herwegh und die Literaturgeschichte", *Forum* (Berlin), II (1948), 88-89. unav.
- KASSNER, RUDOLF, *Das neunzehnte Jahrhundert, Ausdruck und Grösze*. Erlenbach-Zurich, 1947. Pp. 363. Rev. W. Paulsen in *MLN*, LXIV, 430-431, F. Thierfelder in *WW*, IV, 213-214, and W. Andreas in *Historische Zeitschrift*, CLXIX, 126-131.
- KATTANN, OSKAR, "Ein unbekannter Stifter Brief", *OeF*, V. Nr. 5. Letter from Linz, 2/7/1856, to Mr. Karl Weisz, ed. of *Mitteilungen der k. k. Centralcommission zur Erforschung und Erhaltung der Baudenkmale* on his activity as Konservator in Upper Austria.
- KATTERFIELD, ANNA, *Leuchtendes Leben. Vom Werden, Wirken und Wesen Peter Rosegers ("Aus klaren Quellen")*, XXXVII. Stuttgart. Pp. 264, pl. 1. unav.
- KELLER, GOTTFRIED, *Gesammelte Werke in zehn Bänden*, ed. Emil Ermatinger. Vols. 1-10. Supplementary vols. 1-2. Zurich, 1944-1948. unav. The supplementary vols. contain the letters and diaries from 1830-1890 with introduction by E. Ermatinger.
- KERRINNIS, URSULA, *Morphologische Untersuchungen an Otto Ludwigs Erzählung "Zwischen Himmel und Erde"*. Ph. D. diss., Bonn. Pp. 107. typ. unav.
- KLUCKHOHN, PAUL, "Zu Gottfried Kellers Abschied aus dem Staatsdienst. Ein Brief des Dichters an Bernhard Fries," *Deutsche Viertel-*
- jahrsschrift für Literaturwissenschaft und Geistesgeschichte*, XXIII, 133-135. First publication of Keller's letter of July 9, 1876, to Bernhard Fries, Munich painter and Keller's friend since Heidelberg. Commentary.
- KNUDSEN, RUEDIGER R., "Profil eines Kritikers", *Berliner Hefte für geistiges Leben*, II (1947), 597-603. unav. Refers to Fontane.
- KOBER-MERZBACH, MARGARET, *Ida Hahn-Hahn und Fanny Lewald*. South-Central MLA address. Both women were distinguished by the title "the German George Sand". A romantic love affair had stimulated both of them to write novels. Ida Hahn-Hahn was a passionate romantic individualist with a touch of sophistication who later became an efficient and highly influential servant of the Roman Catholic Church. Fanny Lewald is the first female representative of a courageous realistic liberalism in German literature.
- KOCH, FRANZ, "Dichtung des Plunders", *Archiv*, CLXXXVI, 1-27. Deals with an expression used by Stifter in the study version of "Die Mappe meines Urgroszvaters."
- KOEBKE, HANS, "Wilhelm Raabes Auferstehung in unserer Zeit", *DR*, LXX (1947), 222-224.
- KOHLSCHMIDT, WERNER, "Der religiöse Aufbau des Daseins bei Jermias Gotthelf", *Zw*, XIX (1947), 78-90.
- KONRAD, G., "Adalbert Stifter: Politik und Moral," *Auditorium (Münster)*, 1948, Nr. 7, 8-12. unav.
- KOSCH, WILHELM, "Luise Freiin von Eichendorff in ihren Briefen an Adalbert Stifter", Nimwegen, 1948. unav.
- _____, *Oesterreich im Dichten und Denken Grillparzers*. Nimwegen, 1946. unav.
- KRAMMER, MARIO, "Ein deutscher Lincoln—Robert Blum", *Berliner Hefte für geistiges Leben*, III

- (1948), 2. Halbjahr, 379-381. unav.
- KROBER, ADOLF, "Jews in the Revolution of 1848 in Germany", *Jewish Social Studies*, X (1948), 135-164.
- KROEKEL, FRITZ, "Adalbert Stifter im Ausland", WW, IV, 221-222. Reviews the Stifter books by E. Lunding and E. F. Blackall and the article by P. Doll in *EG*, III.
- KUBICZEK, INGE, *Hebbel als Journalist*. Ph. D. diss., Vienna. Pp. IV, 282, XIII. typ. unav.
- KUDER, ADELINE, *Die Christusfigur bei Hauptmann, Peter Rosegger und Frensen*. Ph. D. diss., Vienna. Pp. X, 168. typ. unav.
- LANGE, VICTOR, *Goethe and the German Poets of the Nineteenth Century*. MLA address. Goethe's work has, of course, had its bearing upon the work of subsequent German poets. In the light of our understanding of Goethe's poetic sensibilities it may seem promising to inquire into the nature and extent of this influence, and to see whether the Goethean idiom has had beneficial or stultifying effects. An examination of the relationship in nineteenth-century German poetry between shifting sensibilities and a remarkably persistent Goethean manner may suggest fresh critical points of view.
- Lebenskräfte in der abendländischen Geistesgeschichte. Dank- und Erinnerungsgabe an Walter Goetz zum 80. Geburtstage am 11. November 1947*. Marburg/Lahn, 1948. Pp. 359. Contains Ernst Mehl's article "Adalbert Stifter und die Geschichte", 325-358. Rev. P. Sobry in *Leuvense Bijdragen*, XXXIX, 125-126.
- LERBER, HELENE VON, *Conrad Ferdinand Meyer. Der Mensch in der Spannung. Ein Beitrag zur Meyeforschung*. Basel & Munich. Pp. 384, pl. 1. This valuable study seeks to understand the poet on the basis of the fundamental disharmony of his character. Pp. 1-100 are devoted to his biography. Pp. 101-372 deal with the tensions in his philosophical and artistic attitude. Pp. 374-384 contain ample documentation.
- LEWY, ERNST, "Ein Gedicht Gottfried Kellers. In *Erinnerung an Eduard Nordens Logos und Rhythmos*". *Neuphilologische Mitteilungen* (Helsingfors), XLVIII (1947), 68-76. Deals with "Das grosse Schillerfest", the last one of "Vermischte Gedichte."
- LIEVIN, ADNA, "Charles Sealsfield: Das Kajüttenbuch", *EG*, IV, 27-38. Deals chiefly with "Die Prärie am Jacinto."
- LINN, ROLF N., *French Traits in Fontane*. MLA address. Believing in nineteenth-century genetics, Fontane attributed several characteristics of his to his "French blood." His writings do reveal a small number of traits more frequently found in French than in German authors. These are, however, not exactly those mentioned by him, nor did they lead to an interest in or understanding of French life and thought on Fontane's part.
- _____, *Prussia and the Prussians in the Works of Theodor Fontane*, Ph. D. diss., U. of Cal., Los Angeles. typ. The traditions of the military monarchy of Prussia and its obvious success as a modern state held a tremendous appeal for Fontane from his earliest childhood on. As he grew up he accepted wholeheartedly the well-integrated Prussian society in which he lived. But after 1870 he frequently registered disappointment and criticism. In his novels he combined his realistic objectivity with a subtle technique of presentation which resulted in a favorable description of the broader aspects of Prussian life, thus reaffirming his fundamental loyalty to his native state.

- LINNHOFF, L. *Annette von Droste-Hülshoff*. Ulm. 1947. unav.
- LOBECK, HELMUT. *Subjektivismus und Objektivismus in Romantik und Biedermeier. Studien zum Seinsleben innerhalb der deutschen Bewegung*. Ph. D. diss., Bonn. Pp. III. 112. typ. unav.
- LOEWENICH, WALTER VON. "Jakob Burckhardt und die Kirchengeschichte". *Zw.* XVIII (1946-47). 199-212.
- LUDWIG, RENATE. "Theodor Fontane heute". *Zw.* XVIII (1946/47). 739-748. Fontane interpreted as a fighter for humanity in its broadest sense, knowing neither absolute heroes nor absolute vanquished, criticising his own personality as well as his nation. The timelessness of his attitude.
- LUNDING, ERIK. *Adalbert Stifter. Mit einem Anhang über Kierkegaard und die existentielle Literaturwissenschaft. Studien zur Kunst und Existenz*. Copenhagen, 1946. Pp. 163. Rev. P. Doll in *EG*, IV, 79-80.
- LYLE, CHARLES COLLIS JR.. *Hebbel's Concept of Justice*. Ph. D. diss., U. of Iowa. Pp. 95. typ. In contrast to the Christian and Classical concept of Justice, Hebbel based his theory of the drama on the struggle between the helpless individual, incapable of exercising his will, not morally responsible for his actions, and the Idea, or necessity, the realization for which he exists to fulfill. Having identified this Idea with the state, Hebbel joined Fichte and Hegel in contributing to the growing force of the spirit of nationalism in the nineteenth century.
- MARTIN, ALFRED VON. *Die Religion in Jakob Burckhardts Leben und Denken. Eine Studie zum Thema Humanismus und Christentum*. Munich, 1942. Pp. 338. Rev. H. Glockner in *Historische Zeitschrift*, CLXIX, 107-111.
- _____, *Nietzsche und Burckhardt*. Rev. in *WW*, IV, 39.
- MARTINI, FRITZ (ed). *Vom Geist der Dichtung. Gedächtnisschrift für Robert Petsch*. Hamburg. Pp. 409. unav. Contains H. Leippe, "Das Problem der Wirklichkeit bei Christian Grabbe"; O. Lauffer, "Altertumskundliche Beiträge zur Sage von den Hämelschen Kindern" (important in connection with the story by Wilhelm Raabe); E. Wolff, "Hegel und Shakespeare."
- MAY C., *Rahel. Ein Berliner Frauenleben im neunzehnten Jahrhundert*. Berlin. unav.
- MAYER, ERIKA. *Die Nibelungen bei Fouqué und Wagner*. Ph. D. diss., Vienna. Pp. 157. typ. unav.
- MAYER, HANS. *Georg Büchner und seine Zeit*. Wiesbaden, 1946. Pp. 400. Rev. S. Stolte in *DLZ*, LXIX (1948), 19-23.
- _____, *Literatur der Uebergangszeit*. Wiesbaden. Pp. 255. unav. Contains essays on "Goethe and Hegel" and "Heine und Tolstoi."
- MELL, MAX. "Grillparzer, der österreichische Erzähler", introduction to Grillparzer, Franz, *Oesterreichischer Lebenslauf* (Vienna, 1947. Pp. 299). unav.
- MERGELL, BODO. *Tristan und Isolde. Ursprung und Entwicklung der Tristansage des Mittelalters*. Mainz. Pp. 212. unav. A study in comparative literature leading up to R. Wagner.
- MERRICK, JOAN. "Mann's Dr. Faustus and a Passage from Heine". *MLF*, XXXIV, 127-129. Parallels between Mann's novel and the Paganini passages from Heine's *Florentinische Nächte I*.
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WASSERMANN, FELIX M., *Die Briefe Jakob Burckhardts und die Krise der bürgerlichen Weltanschauung*. MLA address. Burckhardt's letters are one of the great documents of conservative Humanism. His love belongs to Italy, but his major interest to Germany, and, to a lesser degree, to France. The earlier letters reflect the liberal shortcomings in the Forties, the later ones, especially those to F. von Preen, deal with the problematical consequences of industrial civilisation for Germany and Europe. Keen analysis leads Burckhardt to anticipate the Decline of the West in the twentieth century with its blend of anarchy and totalitarianism.

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LINGUAFLIMS: FILMSTRIPS AND SLIDES ON LATIN AMERICA

THE FILMSTRIP is becoming extremely popular in education and industry, since it is a simple device to use, inexpensive and adaptable to many applications. There are numerous filmstrips dealing with Latin America which can be profitably used to teach geography, history, economics, and political sciences of the countries south of the border. The varied subjects contained in the filmstrips and slides herewith listed can be used in the school to supplement and clarify such matters as historical landmarks, arts and crafts, natural resources, food, clothing, transportation, language, literature, architecture, painting, and many other aspects of the culture of the people of Latin America.

A filmstrip is merely a modern adaption of the lantern slide. It is variously called filmslide, filmstrip, and stillfilm. A filmstrip is a series of pictures on 35 mm film which contains sprocket holes along each side of the film. It is projected on a screen by means of a special projector. Filmstrips may be in black and white or in color. Titles may accompany each picture, or a manual accompanies each roll of filmstrip. The speed at which the filmstrip is shown can be controlled at will by the operator. One disadvantage of the filmstrip is that the sequence of arrangement is fixed.

Most 2 x 2 slides these days are Kodachromes. These pictures are also simple to use in the classroom and the teacher needs no special training to operate the projector. Kodachromes or black and white pictures projected on the screen enlarge the image so that it may be examined and studied as long as desired. The older larger lantern slide is still available but not used as much as the 2 x 2 slide.

Unless otherwise indicated all material is black and white; name of producer or distributor is always given, but address appears only on the first entry of the firm concerned.

Latin America in General

Filmstrips

AGRICULTURE—1949, 27 frames, Color, \$3.95. Stresses the importance of agriculture in the economy of the South American countries. (Eye Gate House, 330 West 42nd St., N. Y. 18)

BALBOA AND PIZARRO. 22 frames, Color, \$3.95. Shows the advance of Spanish power in the new world, in Pizarro's conquest of Peru; and in the pattern of life set by Spanish colonists, including the founding of the University in 1551. (Curriculum Films, Inc., 41-47 Crescent St., Long Island 1, N. Y.)

- CENTRAL AMERICA, 1950 60 frames, \$6. General views of the Central American republics. Each frame has own caption. (Encyclopaedia Britannica Films, Wilmette, Illinois)
- CENTRAL AMERICA AND THE WEST INDIES, 77 frames, \$3.30. Characteristic landscape views, including scenes of people and cities. (Filmette, 700 Riverside Drive, New York City.)
- CENTRAL AMERICA, 9 filmstrips, about 30 frames each. \$1.50 to \$2. General information concerning the countries indicated by the individual titles. Includes maps, data on size of population, major towns or cities, occupations and projects, photographs of the people, and similar materials. Series includes Mexico and Guadalupe Island. (Stillfilm, Inc., 171 S. Los Robles Ave., Pasadena 5, Calif.)
- CHILDREN OF LATIN AMERICA. Set of 6 filmstrips. Color. Shows life as lived by other people. (Young America, 18 East 41st St., N. Y. 17.)
- COLUMBUS. 26 frames, Color, \$3.95. The determination and heroism of Columbus is shown against the background of Fifteenth Century Europe, so as to stress the great significance of his four voyages, in opening the way to exploration and development of the new world. (Curriculum)
- CHRISTOPHER COLUMBUS. 15 frames, \$1.50. The most outstanding events in his life. (Stillfilm.)
- CHRISTOPHER COLUMBUS, 30 frames, \$3. Also significant events of his life. (Popular Science Publishing Co., 353 Fourth Ave., N. Y. 10.)
- COLUMBUS AND DISCOVERY OF AMERICA, 50 frames, Color, \$6. Gives graphic story of Columbus and his discovery. (Young America.)
- COLUMBUS DAY, 36 frames, Color, \$6. Significant events of Columbus and historical meaning of his discovery. (Popular Science.)
- COLUMBUS DAY, 30 frames, Color, \$6. Holiday Series. Pictures done in original color art work. Explains history and significance of Columbus Day. (Young America.)
- CORONADO, 23 frames, Color, \$3.95. Following the pattern of Cortes and Pizarro, Coronado laid the basis for knowledge of the Southwestern U. S. and introduced horses, through runaways, to the Indians of the plains. (Curriculum.)
- CORTES, 40 frames, Color, \$6. The life and work of Cortes. Recreates the dramatic story of the great explorer and his contributions to history. (Young America.)
- CORTES, 30 frames, \$3.95. Highlights of his conquest of Mexico and his influences on the country. (Curriculum.)
- CORTES AND THE CONQUEST OF MEXICO, 50 frames of color paintings. \$6. Gives graphic story of the conquest of the explorer. (Part of a set of six filmstrips on American History). (Classroom Films, Inc. 1585 Broadway, N. Y. 19.)
- CORTES CONQUERS MEXICO, 44 frames, \$3. Opens with indication of West Indies as Spanish base for further exploration. Cortes' expedition to conquer Mexico. Discovery of gold, etc. (Popular Science)
- CROPS OF THE AMERICAS, 1948, 41 frames, Rental: 55 cents. Depicts the wide variety of products of South America and Central America that are used in exchange in commerce with the U. S. (U. S. Dept. of Agriculture, Washington, D. C.)
- GOLDEN AGE OF SPANISH DISCOVERY, 51 frames, \$3. (Popular Science)
- HIGHLAND INDIANS, 1949, 27 frames, Color. \$3.95. Ways of life of Indians, ways of life in the highlands of Peru and Bolivia. (Eye Gate)
- HOW COLUMBUS DISCOVERED AMERICA, 52 frames, \$3.00. Columbus' life as a boy, his interest in the sea, life as a sailor, development of idea that world is round. Story of his difficulties in getting support, etc. (Popular Science)
- JOURNEY TO BANANALAND, 1950, 24 frames, Color. \$3. Sponsored by United Fruit Co. Illustrates

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the story of the growth of the banana plant, and the steps in bringing bananas to the consumer. Illustrated booklet available. (Institute of Visual Training, 40 E. 49th St., N. Y. 17.)

THE LAND, 1949, 49 frames, Color, \$3.95. Geography of South America and its influence upon the lives of the people. (Eye Gate)

LATIN AMERICA IS BIG, 78 frames, \$10 Sound. (Religious Films Assoc. 220 Fifth Ave., N. Y. 1)

DE LEON AND DE SOTO, 29 frames, Color, Text, \$3.95. One of six filmstrips on "Spanish Explorers" series. (Curriculum)

LOWLAND INDIANS, 1949, 27 frames, Color, \$3.95. Life of Indians of the lowlands of South America. (Eye Gate)

MAGELLAN, 29 frames, Color, Text, \$3.95. One of six filmstrips on "Spanish Explorers" series. (Curriculum)

MAGELLAN, 40 frames, Color. The life and work of Magellan. Recreates the dramatic story of the great explorer and his contribution to history. (Young America)

MAGELLAN: CONQUEROR OF THE SEAS, 50 frames, Color, \$6. Story of this famous explorer. (Classroom Films)

OLD AND NEW SOUTH AMERICA, 1947, 27 frames, Color, \$3.95. Life of the Incas in the valley of Cuzco and modern ways of life in the great cities of today. (Eye Gate)

OUR SOUTH AMERICAN NEIGHBORS, 54 frames, Color, \$2. General vistas of Latin American countries, the people, costumes, etc. (Eye Gate).

OUR SOUTHERN NEIGHBORS, 1951, 53 frames. Stresses importance of co-operation and problems of Latin America. (New York Times, School Service, 229 W. 43rd St., N. Y. 18)

PIONEERS AND SETTLERS OF MEXICAN TERRITORY, 32 frames, \$2. (Eye Gate)

PIZARRO AND THE CONQUEST OF PERU, 50 frames of color paintings.

\$6. Part of a set of six strips, all of which are sold for \$30. (Classroom Films)

SANCHEZ, JOSE, *Basic Spanish*, set of 10 filmstrips, c. 50 frames each, designed to teach the fundamentals of Spanish. Titles of Strips: Nouns, Verbs, Agreements, Idioms, Expressions of Courtesy, Going Shopping, Traveling, Food and Clothing, Amusements, and School. Set of 10: \$39.50. (Society for Visual Education, 1345 W. Diversey, Chicago, Illinois) (SVE)

SOME ISLANDS AND COUNTRIES OF THE WESTERN HEMISPHERE. A series of color filmstrips to be released in the near future by Eye Gate. Will cover life, manners and customs of Haiti, Puerto Rico, Bermuda, and Central America.

SOUTH AMERICA. 11 strips, about 35 frames each. Manual, \$3.00 each. Complete set with manuals, boxed, \$30.25. A series made recently from pictures taken in South American countries emphasizing contemporary life and progress. Strips are: Argentina; Bolivia, Southern Highlands and Coastal Plains; Chile; Colombia; Ecuador; Paraguay; Peru, The Andean Highlands; Peru, The Western Coastal Lowland; Uruguay; Venezuela. (SVE)

SOUTH AMERICA, 2 filmstrips, \$3.30 each. Characteristic landscape views with some scenes of cities and peoples. Brief captions in French, German, and English. Titles: *South America* (Venezuela, Colombia, Ecuador, and Brazil, 82 frames). *South America* (Peru, Chile, Bolivia, Argentina, 93 frames). (Filmette)

SOUTH AMERICA, 5 filmstrips, \$10 set. Teachers' guide. Set is composed of Peru and Ecuador (41 frames); Brazil (59 frames); Bolivia and Chile (58 frames); Argentina, Paraguay and Uruguay (54 frames); Colombia, Venezuela and the Guianas (55 frames). (Foley and Edmonds, 480 Lexington Ave., N.Y.)

SOUTH AMERICA, 1947, 62 single frames, Script, \$2.95. Textual

- matter written by Delia Goetz. Life in our neighbor republics. (Informative Classroom Picture Publishers, 40 Ionia Ave., N. W., Grand Rapids 2, Michigan)
- SOUTH AMERICAN MADONNAS**, (Argentina, Brazil, Ecuador, Colombia, Peru and Venezuela) 44 frames, Text, \$3. (SVE)
- SPANISH EXPLORERS**, Columbus and the Discovery of America. 50 frames, Color, \$6. One of set of six filmstrips. (Classroom Films)
- SPANISH EXPLORATIONS IN THE SOUTHEAST U. S.**, 50 frames of color paintings, \$6. (Classroom Films)
- SPANISH EXPLORATIONS IN THE SOUTHWEST U. S.**, 50 frames of color paintings, \$6. (Classroom Films)
- SPANISH SETTLERS**. 30 frames, \$3. Establishment and development of San Juan; information as to what the Spanish contributed to development of the New World. (Stillfilm)
- STORY OF CHRISTOPHER COLUMBUS**, 1949, 55 frames, \$3.50. Based on scenes from the theatrical film "Christopher Columbus," starring Frederick March. (Young America)
- TRANSPORTATION**, 1949, 27 frames, Color, \$3.95. Illustrates methods used to transport goods and people in South America from the ox-cart to the airplane. (Eye Gate)
- VOYAGES OF MAGELLAN**, 50 frames of color paintings, \$6. One of set of six, at special price of \$30. (Classroom Films)
- WEAVING IN THE HIGHLANDS**, 1949, 27 frames, Color, \$3.95. Everyday and fiesta costumes of the Highland Indians who dwell in the highlands of Peru. (Eye Gate)
- WEST INDIES**, 60 frames, \$3. One of eight filmstrips on North American Neighbors, recently released. Other strips include Mexico and Central America. (Encyclopaedia Britannica)
- WEST INDIES**, 15 frames, \$1.50. Shows map, Jamaica, Virgin Islands, Cuba, people, industries, homes, markets, schools, products, etc. (Stillfilm)
- 2x2 Slides**
- AGRICULTURE IN SOUTH AMERICA**, 1945, 91 color slides, \$45.50. Rental: .50 per set. Stresses the importance of agriculture in South America. Supplies much material on agricultural methods and products, the regions from which they come, and their importance in the economics of the individual countries. (American Council on Education, 744 Jackson Place, Washington 6, D. C.)
- ANCIENT RUINS OF LATIN AMERICA**, 1951, \$6. 12 color slides. Inca and Mayan ruins in Peru and Mexico. (SVE)
- ANIMALS OF SOUTH AMERICA**, 25 slides, Rental: .50 per set. Mammals: monkey, sloth, jaguar, llama, peccary, tapir, coypu rat, armadillo, etc. Reptiles: alligator, boa constrictor, and fer-de-lance. Birds: macaw, rhen, crested caque. (American Museum of Natural History, Dept. of Education, Central Park at 79th St., N. Y.)
- COLONIAL SPANISH ARCHITECTURE IN AMERICA**, 10 color slides, \$5. Atmosphere of Old Spain is seen in this set of old mission architecture. (SVE)
- CRAFTS AND DESIGNS**, 20 color slides, .50 each. Show urns, pottery, old fabrics, tapestry of Costa Rica, Mexico, and Peru. (SVE)
- GETTING BETTER ACQUAINTED WITH LATIN AMERICA**, 72 color slides, Rental: \$2. Depicts a church school project and results of better understanding. (Board of Foreign Missions, 156 Fifth Ave., N. Y. 10.)
- HOUSING IN LATIN AMERICA**, 1945, 56 color slides, \$28. Rental .50 per set. The relation of available building materials and environmental factors to the varied types of housing found in Latin American countries. (American Council)
- INDIAN COSTUMES OF LATIN AMERICA**, 1945, 52 color slides, \$26. Rental: .50 per set. Provides a wealth of material showing the

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variety and beauty of authentic costumes in the Latin American countries. (American Council)

INDIAN LIFE IN THE HIGHLANDS OF SOUTH AMERICA. 1945. 49 color slides, \$24.50. Rental: .50 per set. Presents the life pattern of the Indians living in the Altiplano of Bolivia and Peru. Can be used effectively for contrast and comparison with the sequence on Indian Life in the Lowlands, and others. (American Council)

INDIAN LIFE IN THE LOWLANDS OF SOUTH AMERICA. 1945. 22 color slides, \$24.50. Rental: .50 per set. Pictures the life of the Indians of the lowlands of South America. May be used effectively with Indian Life in the Highlands. (American Council)

LATIN AMERICA. 16 sets of color slides. \$15 per set. All countries except Mexico and Bolivia are represented in these sets of beautiful color photographs taken by Charles Perry Weimer. Complete series of 16 sets for \$225. (Bowmar Co., 513 West 166 St., N. Y. 32)

MINING IN SOUTH AMERICA. 1945. 48 color slides, \$24. Rental: .50 per set. Provides material on some of the most important mineral resources of South America: copper, nitrates, gold, tin and quartz. Stresses the economic significance of these resources. (Am. Council)

NATIVE MARKETS OF LATIN AMERICA. 1945. 52 color slides, \$26 per set. Rental: .50. Shows a wide variety of colorful Indian markets. Local products and industries, as reflected in the markets, provide important material on the adaptation of these people to the environment. Excellent material on Indian costumes is included. (Am. Council)

OUTLINE MAP SLIDES. 12 slides, \$3.75 per set. Designed as a convenience in providing a basic outline map on which further work can be done. The set includes U. S. Central America, South America, etc. (Young America)

REPRESENTATIVE SOUTH AMERICAN PAINTERS. 10 color slides, \$5.

Small villages, plantation life, and picturesque landscape are popular subjects. (SVE)

SOUTH AMERICA—THE LAND. 1945. 86 color slides. \$43 per set. Rental: .50 per set. An over-all view of the continent of South America. In addition to use in geography courses, this unit should prove valuable background material for almost any group interested in any aspect of life in South America. (Am. Council)

TRANSPORTATION IN LATIN AMERICA. 1945. 97 color slides. \$39.50 per set. Pictures the many different methods of transporting goods and people in Latin America. Highlights the coexistence of the primitive and the modern. (Am. Council)

WEAVING IN THE SOUTH AMERICAN HIGHLANDS. 1945. 41 color slides. \$20 per set. Rental: .50. Techniques, materials and designs used in the highlands of South America today. Through examples of Inca and Colonial textiles stresses the continuity of use of traditional designs and techniques. (Am. Council)

3 1/4 x 4 Slides

BANANAS: A VISIT TO BANANA LAND. 50 slides. Historic features of the Caribbean countries; story of the banana crop; other products, and glimpses of life in "Banana Land." (Am. Museum; rental is normally .50 for set of 25 slides, 2 cents for each additional slide over that no. (Am. Museum)

CENTRAL AMERICAN REPUBLICS. 25 slides. Rental: per set .50. Geography, scenes of each republic. Products and 1 map. (Am. Museum)

EARLY EXPLORERS AND DISCOVERERS. 25 slides. Rental: .50 per set. Ponce de León, Cortés, Balboa, de Soto, Champlain, Marquette, the Cabots, Pizarro, Coronado, Cartier, Livingstone and Stanley. 5 maps. (Am. Museum)

GREAT CENTRAL PLAIN OF SOUTH AMERICA. 18 slides. Rental: .50 per set. Topography, climate and inhabitants. Scenes in Brazil. Ar-

- gentina, Venezuela, and Uruguay. 2 maps. (Am. Museum)
- INDUSTRIES AND PRODUCTS OF SOUTH AMERICA. 25 slides. Rental: .50 per set. Grazing, forest and their products, agriculture; transportation and harbors; wool, rubber, tapioca, and meat exports. (Am. Museum)
- JOURNEY IN SOUTH AMERICA. 55 slides. Rental: .50 for set of 25; 2 cts. for each additional slide. Physical features of the continent. The countries of the Andes and the Atlantic Basin; Indians of South America. Transportation and industries. Political life.. 2 maps. (Am. Museum)
- LANDS BORDERING THE CARIBBEAN. 22 slides, Rental: .50 per set. Geography and industries of the Bahamas and the Greater and Lesser Antilles, including Santo Domingo, Puerto Rico, Cuba, Haiti, Dominica, and Trinidad; Central America. 2 maps. (Am. Museum)
- PLATEAU REGION OF SOUTH AMERICA. 17 slides, Rental: 50 per set. Topography and products; scenes in Rio and Santos. (Am. Museum)
- RESOURCES AND INDUSTRIES OF ANDEAN REGION. 25 slides, Rental: .50 per set. Exploitation of mineral resources; copper, tin, silver, and nitrate mines; herding and agriculture; transportation in the Andes. (Am. Museum)
- SOUTH AMERICA. 25 slides, Rental: .50 per set. The Andes, central plains, eastern highlands, and coast. Rivers, rainfall and climate. 6 maps. (Am. Museum)
- SPANISH-AMERICAN WAR. 25 slides, Rental: .50 per set. The Main and the battle of Santiago; the Rough Riders at San Juan; Clara Barton; the conquest of yellow fever; Dewey at Manila. (Am. Museum)
- STORY OF COLUMBUS. 19 slides, Rental: .50 per set. Pictures taken from Chronicles of American History films. (Am. Museum)
- VISITING THE SOUTH AMERICANS. Part I (Colombia, Ecuador, Peru, Bolivia) 45 slides, Rental: .50 per set of 25, 2 cents for each additional slide. Collection shows topography, occupations and products of each country. Important cities; people. (American Museum)
- VISITING THE SOUTH AMERICANS. Part II (Chile, Argentina, Brazil) 32 slides. Rate as above. Features occupations, scenes of each country. 1 map. (American Museum)
- WEST INDIAN NEIGHBORS. 25 slides, Rental: .50 per set. Scenes in Cuba, Jamaica, Puerto Rico, Nassau, Dominica and the Virgin Islands. (American Museum)
- Latin America By Countries**
- Argentina: Filmstrips*
- ARGENTINA, PARAGUAY, AND URUGUAY. 55 frames, \$2.50. Scenes showing life, industries, resources. (Bowmar)
- ARGENTINA. 38 frames, \$3 Manual. Scenes of cities, haciendas, their products, and typical activities. (SVE)
- ARGENTINA (A). 35 frames, \$2 Manual. Location map, pampas, cattle, sheep, wheat, corn, flax, people, Buenos Aires, Iguazú Falls, transportation, Andes mountains. (Stillfilm)
- ARGENTINA (B). 35 frames, \$2, Manual. Map, ranches, Paraná River, locusts, sheep and wool industry, Buenos Aires, its port, buildings, plaza, etc. (Stillfilm)
- ARGENTINA. 60 frames, \$3, Physical geography, natural resources, industry etc. (Encyclopaedia Britannica.)
- VACATION ON THE PAMPAS. 40 frames, Color, \$6. Children of Latin America series. Daily life of a young Argentinian in the vast pampas. (Young America)
- Argentina: 2 x 2 Slides*
- ARGENTINA. 24 slides, \$15. General views of interesting sights. (Bowmar)
- Bolivia: Filmstrips*
- BOLIVIA. 1950, 50 frames, \$2. Includes new maps, natural resources, La Paz, mining, etc. (Stillfilm)
- BOLIVIA. 35 frames, \$3. Part of a set of 8 filmstrips on South America, showing general views of the country. (SVE)

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BOLIVIA AND CHILE. 58 frames, \$2.50. Stresses modern life, industries, etc. (Foley and Edmonds)

BOLIVIA AND ECUADOR. 1950, 23 frames. Manual. Map, natural resources, trading, La Paz, mining. Ecuador, people, cocoa, Guayaquil. (Stillfilm)

Bolivia: 2 x 2 Slides

INDIAN COSTUMES OF THE BOLIVIAN HIGHLANDS. 1945, 47 color slides. \$23.50. Rental: .50 per set. Presents the everyday and fiesta costumes of the Bolivian Indians. Includes also typical Chola costumes. Much valuable material is included on the Indian's way of life. Additional material valuable in the study of the Indian costumes found in many other slide sequences of the American Council Series. (American Council)

Brazil: Filmstrips

AMAZON VILLAGE. 1949, 27 frames, Color, \$3.95. Shows native small village in the Amazon basin. (Eye Gate)

BRAZIL. 59 frames, \$2.50. Stresses contemporary life, industries, natural, and historic landmarks. (Foley and Edmonds)

BRAZIL. 38 frames, \$2. Text. Map, Amazon River, bamboo, nuts, rubber, coffee, industry, exports. (Stillfilm)

BRAZIL. 1947, 50 single frames. Script. \$2.95. Textual matter written by Stella Burke May. A sightseeing tour of modern Brazil. (Informative Classroom)

BRAZIL: SOUTHERN HIGHLANDS AND COASTAL PLAINS. 38 frames, \$3. (SVE)

BRAZIL. 60 frames, \$3. Physical geography, natural resources, industry, agriculture and customs of Brazil. (Encyclopaedia Britannica)

CHICO LEARNS TO READ. 40 frames. Color, \$6. Story of life in Brazil. Daily life of Chico in Brazil. (Young America)

PAULO OF BRAZIL. 39 frames. Color, \$5. Script. Children's filmstrip. Story of a boy who loves music and plays the harmonica. Meets a missionary who aids him to secure

a desired mandolin. (Joint Commission on Missionary Education, 156 Fifth Ave., N. Y. 10)

Brazil: 2 x 2 Slides

BRAZIL. 24 color slides, \$15. General views of the country and people. (Bowmar)

BRAZIL. 5 color slides, .50 each. Scenes of Rio de Janeiro. (SVE)

BRAZIL. 1945, 46 color slides, \$23. Rental: .50 per set. The evolution of contemporary architecture from the simplicity of the early Jesuit buildings to the modern functional designs in Brazil today. (Am. Council)

NATIVE LIFE IN AN AMAZON VILLAGE. 1945, 33 color slides, \$16.50. Rental: .50 per set. Native life in a small Amazon village in the rubber country. Emphasizes family and community activity. (Am. Council)

PEDRO, A COUNTRY LAD OF BRAZIL. 29 slides, Rental: .75 per set. The story of Pedro, a country boy who goes to school at Buriti. (Board of Foreign Missions)

RUBBER IN THE AMAZON BASIN. 1945, 26 color slides, \$13. Rental: .50 per set. Gathering latex from wild rubber trees in the Amazon basin and preparing it for market. Used with the companion sequence Native Life in an Amazon Village it presents a well-rounded picture of the life pattern of these people. (Am. Council)

STORY OF RUBBER. 1949, 27 frames, Color, \$3.95. Shows the gathering of latex from the wild rubber trees in the Amazon basin and the initial steps in preparing wild rubber for market. (Eye Gate)

Brazil: 3 1/4 x 4 Slides

BRAZILIAN WILDERNESS WITH COLONEL ROOSEVELT. 57 slides. Rental: .50 per set of 25, 2 cts. for each additional slide. Description of journey of Col. Roosevelt and his son Kermit through So. America. Views of Rio, Buenos Aires, wild Indians. (American Council)

JOURNEY THROUGH BRAZIL. 59 slides. Rental: 50 cents set of 25 plus, as above. Features of the continent. Countries of the Andes and the

Atlantic Basin. Indians of South America. Transportation and industries. Political life. 2 maps. (American Museum)

PEOPLE OF THE AMAZON. 24 slides, Rental: .50 set. (American Museum)

Chile: Filmstrips

CHILE. 60 frames, \$3. Physical geography, natural resources, industry, agriculture, and customs of Chile. (Encyclopaedia Britannica Films)

CHILE. 1950. 29 frames, \$2. Map, sea coast, mining, Valparaiso, farming, Santiago, glaciers, Indians, etc. (Stillfilm)

THE REPUBLIC OF CHILE. 36 frames, \$3. Scenes showing differences in various sections of the country. (SVE)

THE SILVER STUDDED BELT. 40 frames, Color, \$6. One of a set of six strips on Children of Latin America. Life of a young "chileno." (Young America)

Chile: 2 x 2 Slides

CHILE GLIMPSES. 41 slides, Rental: 75 cents per set. The Chile Mission in school, church and service to the community. (Board of Foreign Missions)

CHILE. 5 color slides, .50 each. Christ of the Andes, port, flag and emblem, etc. (SVE)

Colombia: Filmstrips

COLOMBIA. 29 frames, \$2. General views of different parts of the country. (Stillfilm)

COLOMBIA. 47 frames, Guide, \$3. The illustrative material of this strip covers the location, industries, people and living conditions of the country. (SVE)

COLOMBIA AND VENEZUELA. 60 frames, \$3. Physical geography, natural resources and customs of the two countries. (Encyclopaedia Britannica)

COLOMBIA, VENEZUELA AND THE GUIANAS. 55 frames, \$2.50. Stresses life, industries, natural resources and historic landmarks. (Foley and Edmonds)

Colombia: 2 x 2 Slides

CARTAGENA, HISTORIC FORTRESS CITY OF COLOMBIA. 1945, 33 color slides \$16.50 Rental: .50 cts. per set. Present day views of the historic buildings and fortresses of one of the most important and colorful cities of the Old Spanish Main. (American Council)

COLOMBIA. 24 color slides, \$15. Guide. Scenes from different sections of the country. Photos taken by Charles Perry Weimer. (Bowmar)

EL DORADO. 54 color slides, Rental: .75 cts. per set. Life and work among the Indians in the valley of the Andes in Colombia. (Board of Missions)

Colombia: 3 1/4 x 4 Slides

SOUTH OF THE RIO GRANDE. 37 colored slides. Rental: .50 cts. per set. Deals with Colombia, Chile and Brazil. (Board of Foreign Missions)

Costa Rica: Filmstrips

COSTA RICA. 23 frames, Color, \$4. General vistas of the country. (Stillfilm)

Costa Rica: 2 x 2 Slides

COSTA RICA. 24 color slides, \$15 per set. Pictures taken by Charles Perry Weimer. (Bowmar)

COSTA RICA. 13 color slides, .50 each. Life among the people of Costa Rica. (SVE)

COSTA RICA. 35 color slides, .50 per slide. A series of views covering the country, including views of Irazú Volcano, etc. (Ro-Loc., P. O. Box 1715, Washington 13, D. C.)

Cuba: 2 x 2 Slides

CUBA. 6 color slides, .50 each. Views of the capital, narrow streets, country scenes, cottages. Varadero beach, etc. (Eulo, Box 178, Denver, Col.)

CUBA. 25 color slides, .50 per slide. Scenes of important monuments, and other interesting sights in Habana and vicinity. (Ro-Loc)

CUBA. 24 color slides, \$15 per set. Pictures taken by Charles Perry Weimer. (Bowmar)

CUBA. 30 color slides, .50 each. General views of Havana, and several tours to the interior of the island. (SVE)

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Dominican Republic: 2 x 2 Slides
DOMINICAN REPUBLIC. 7 color slides, .50 each. Airport, hotels, native costumes, dancing and natives carrying baskets. (Eulo)

DOMINICAN REPUBLIC. 24 color slides. \$15 per set. Views of different parts of the island, showing the ways people live and work. Photographs by Charles Perry Weimer. (Bowmar)

Ecuador: Filmstrips

ECUADOR. 36 frames, \$3. Views of important cities, Indians and mountain scenes. (SVE)

ECUADOR. 26 frames, \$2. (Stillfilm)

Ecuador: 2 x 2 Slides

ECUADOR. 35 color slides. .50 each. Fiestas, industries, mountains, agriculture, transportation, cities, people, etc. (SVE)

ECUADOR. 24 color slides. \$15 per set. One of the Weimer series. (Bowmar)

Guatemala: Filmstrips

JOSE HARVESTS BANANAS. 40 frames, \$6. Color art work. Revolves around the daily life of a young boy. (Young America)

GUATEMALA. 19 frames, \$1. General views of the country and people. (Stillfilm)

MARIMBA PLAYERS. 43 frames, \$3. (Declan X. McMullen Co., 23 Beekman St., N. Y. 7)

Guatemala: 2 x 2 Slides

COLORFUL CHICHICASTENANGO. 43 color slides. Rental: \$1.50. Scenes of the picturesque market in the highlands of Guatemala. (Board of Foreign Missions)

FIELD TRIP THROUGH GUATEMALA. 52 color slides, \$35 set. Excellent record of scenes and activities of the country and its people. (Also available in glassmount: \$45). Manual. Photos taken by Dr. Harold Fields of the Board of Examiners, New York City Public Schools. (Bowmar)

GLAMOROUS GUATEMALA. 84 color slides. Rental: \$2. A general lecture on the many-sided characteristics of America's newest democracy. (Board of Foreign Missions)

GUATEMALA. 12 color slides. Ready mounts: \$5.85; glass binders: \$7.20 (The Standefer Co., 1835 MacArthur Blvd., Oakland 2, Cal.)
GUATEMALA. 1945. 81 color slides. \$40.50. Rental: .50 per set. An over-all view of Guatemala. The pattern of culture presented is characteristic of many of the Latin American republics in which large Indian populations are found. (Am. Council)

GUATEMALA. 24 color slides. \$15 per set. Photos taken by Charles Perry Weimer. (Bowmar)

GUATEMALA. 30 color slides. .50 each. Views of interesting scenes of places and people throughout the country. (Ro-Loc)

GUATEMALA. 20 color slides. .50 each. Showing picturesque people, their customs and places. (SVE)

A GUATEMALAN INDIAN GIRL. 40 color slides. Rental: 75 per set. The life of Mam Indians in northern Guatemala in the story of the girl Panchita who became a nurse. Based on the film "Panchita" (Board of Foreign Missions)

HUNTING UNUSUAL PLANTS IN GUATEMALA. 1945. 49 color slides \$24.50 Rental: .50 per set. Exotic plants, flowers, and trees typical of the tropical rain forest. (Am. Council)

INTO THE JUNGLE OF PETEN (GUATEMALA). 44 color slides, Rental: \$1.50. An unusual journey by air into the remote chicle area, where a young "chiclero" and his wife carry their religion into the churchless people. (Board of Foreign Missions)

OUR LITTLE MISSIONARY: DOTTY JEAN AND HER MAM INDIAN FRIENDS. 29 color slides, Rental: .75 per set. A brief visit with the daughter of missionaries at work among the interesting Mam Indians. (Board of Foreign Missions)

QUEZALTENANGO AND THE QUICHES. 34 color slides, Rental: \$1. The Presbyterian church at work among the Quiche Indians in the western highlands of Guatemala. (Board of Foreign Missions)

Haiti: Filmstrip

HAITI. 19 frames. \$1.50. Opens with map and data on size and population. Views of streets and buildings in Port-au-Prince; homes, schools, industries, shops, agriculture, etc. (Stillfilm)

Honduras: Filmstrips

HONDURAS. 18 frames. \$1. (Stillfilm)

HONDURAS. 21 frames, color. \$4. Map, city, buildings, schools, industries, people, homes, rubber, lumber, etc. (Stillfilm)

Honduras: 2 x 2 Slides

HONDURAS. 24 color slides. \$15 per set. Excellent set of pictures showing main attractions of the country. Manual included. Part of Weimer's Latin American series. (Bowmar)

ANCIENT MAYAN CULTURE AT COPAN 1945, 24 slides, \$12. Rental: .50 per set. Archeological findings of the first Mayan empire at Copan, Honduras. (Am. Museum)

Mexico: Filmstrips

ART AND THE CIVILIZATION OF THE MAYA. 61 frames, \$3. Shows cities of the old empire in Yucatán, clothing, agriculture as basis of life, methods of stone construction, work in astronomy, and religious ceremonies. (SVE)

CONQUEST OF MEXICO AND PERU. 54 frames, \$3. The story of the Spanish conquest of Mexico and Peru beginning with 1517; tales of great wealth, etc. (SVE)

DOWN MEXICO WAY. 38 frames, \$3. Scenes of people and interesting places of Mexico. (SVE)

EXCAVATING A MAYAN CITY: PIEDRAS NEGRAS. 60 frames. \$3. Prepared by the University Museum of Philadelphia. Shows probable dates of construction. Views of archaeologists' camp, of excavation, remains of structure found. (SVE)

FIESTA DAY. 40 frames. Color art work. \$6. Gives students an understanding and appreciation of life in Mexico. (Young America)

HERITAGE OF THE MAYA. 44 frames, Color, \$4.50. Shows evidence of a native civilization that flourished in Yucatan for centuries before the

earliest explorers reached the shores of the Americas. Pictures taken from Life's photographic essay Ancient Maya. (Life Filmstrips, Time and Life Bldg. 9 Rockefeller Plaza, N.Y.)

LAND OF MEXICO. 1950, 60 frames, \$3. One of eight strips on "Our North American Neighbors." Includes Central America and West Indies. (Encyclopaedia Britannica Films)

LAND OF THE MAYAS. 48 frames, Color, \$6. Part of six filmstrips on Regional Geography (\$31.50). Teach-o-Filmstrips series. The Yucatán concentrates on the oldest civilization of our continent. Particular attention is paid to the relationship between geography and customs. The startling contrasts of old and new are shown as they exist side by side. (Popular Science)

MAYA CITIES OF YUCATAN. 1947, 42 frames, (Manual) \$3. Detailed pictures of Mayan sculptures, frieze work and bas-relief reveal the cultural heights achieved by the artisans of Yucatán long before the year Columbus was to discover America. (SVE)

MEXICAN CHILDREN. 1948, 30 frames. \$3.85 Daily life of children, customs, work and play; pets, homes, making tortillas, bathing in stream, etc. (Stillfilm)

MEXICAN CHILDREN. 44 frames, \$3. Part of series of six filmstrips on Children of Many Lands. Complete series: \$21.50. Appearance and dress of children; activities in village homes; school; fiestas; use of oxen; children's work in caring for smaller children. (Encyclopaedia Britannica Films)

MEXICAN HIGHLANDS. 39 frames (Guide) \$3. The location, occupation, products and buildings of the Mexican highlands are presented. (SVE)

MEXICAN JOURNEY. 1949, Parts I, II, III, and IV. Four filmstrips, 50 frames each. Color \$6 each. The four give a comprehensive picture of our nearest Southern neighbor. From these beautiful strips, children

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- cannot fail to derive a sense of the blended modern and ancient culture of Mexico, the variety, artistry and skill of its people. Part IV is "Land of the Mayas." (Popular Science)
- MEXICO. 35 frames, \$3.50. People Are People series. Shows the story of a farm family in Mexico. (Young America)
- MEXICO. 72 frames, \$3.30. Characteristic landscape views including scenes of people and cities, identified by brief captions in French, German, and English. (Filmette)
- MEXICO. 1947, 43 single frames, (Script) \$2.95. Shows Mexico's customs, culture, clothing, food, occupations, natural resources and climate. (Inf. Classroom)
- MEXICO I. 16 frames, \$1.50. Map, government buildings, city stores. (Stillfilm)
- MEXICO II. 18 frames, \$1.50. Schools, people, occupations, industries, activities and customs, etc. (Stillfilm)
- MEXICO CITY. 38 frames (Guide) \$3. The interesting buildings and places of Mexico City are shown. (SVE)
- MEXICO AND ITS PEOPLE. 44 frames, \$3. Designed to encourage discussion, this filmstrip shows the dress and appearance of Mexican people, their work and play. It also pictures school life in the village. (SVE)
- NATIVES OF MEXICO AND CENTRAL AMERICA. 67 frames, \$3. The Indian groups, percentage of Indian population, status of minority groups of whites. Survey of present-day Indian cultures. (SVE)
- EL TALLER DE GRAFICA POPULAR. 1948. 100 frames (Script) Shows the work of Mexico City's workshop of people's graphic art, founded about ten years ago. (Bryant Foundation, 737 N. Edgemont St., Los Angeles, Cal.)
- TEXAS AND THE MEXICAN WAR. 15 frames, \$1.50. Pictures Americans in Texas, Texas Republic, Alamo, San Jacinto, and maps. (Stillfilm)
- YUCATAN COUNTRYSIDE. 1947, 38 frames, \$3. (Guide) Shows the

people of the rural areas, their work, livelihood, and geography of their land. (SVE)

Mexico: 2 x 2 Slides

- THE AZTECAS OF MEXICO. 1945, 40 color slides, \$20. Rental: .50 per set. Final phase of preconquest civilization in the Valley of Mexico. (Am. Council)
- CHILDREN OF MEXICO. 10 color slides. (Manual) \$5. (SVE)
- COLONIAL PAINTING IN MEXICO. 1945, 26 color slides, \$13, Rental: .50 per set. Includes examples of the work of Baltasar de Echave Ibáñez, Baltasar de Echave Rioja, the younger Hipólito de Rioja, Alonso López de Herrera, and many others. (Am. Council)
- CONTEMPORARY MEXICAN MURALS. 1945, 71 color slides, \$35.50 Rental: .50 per set. Outstanding murals of Diego Rivera and José Clemente Orozco. Offers an opportunity to study development of the styles and techniques of these artists (Am. Council)
- CONTEMPORARY MEXICAN PAINTING. 1945, 82 color slides, \$41. Rental: .50 per set. Paintings by 28 outstanding modern Mexican artists, including examples of much that is being done by the younger groups today. (Am. Council)
- JUAREZ, MEXICO. 6 color slides. .50 per slide. The cathedral, market section, band concert, city hall, street crowd, and typical alley. (Ro-Loc)
- MAYAN CULTURE AT CHICHEN ITZA, YUCATAN. 1945, 44 color slides, \$22. Rental: .50 per set. Mayan remains of the Second Empire at Chichen Itza, Yucatán. (Am. Council)
- MAYAN CULTURE AT UXMAL, YUCATAN. 1945, 29 color slides, \$14.50. Rental: .50 per set. Mayan remains of the second Empire at Uxmal, Yucatán. (Am. Council)
- MEXICAN ARCHITECTURE. 10 color slides, .50 each. Shows Monte Albán, Pyramid, Cholula, etc. (SVE)
- MEXICAN AT WORK. 16 color slides, \$7.50. Shows a variety of occupations: brickmaking, mining, fishing, farming, etc. (SVE)

- MEXICAN CHURCHES OF THE COLONIAL PERIOD. 1945, 83 color slides \$41.50. Rental: .50 per set. Presents the development of church architecture and decorations from the early colonial period through the 18th century. An unusually fine collection of material on one of the greatest artistic contributions of the other American republics. (Am. Council)
- MEXICAN CRAFTS AND DESIGNS. 10 color slides. .50 each. Show majolica, sarapes, clay, etc. (SVE)
- MEXICAN SCULPTURE. 8 color slides. .50 per slide. Showing Mayan artifacts, pyramid, etc. (SVE)
- MEXICO. 10 color slides, \$1 per set. Includes views of volcano, cathedrals, Palace of Fine arts, etc. (Slide Supply Service, Box 1031, Canton, Ohio.)
- MEXICO. 70 color slides, .50 each. Collection of beautiful pictures of interesting places in Cuernavaca, Taxco, hotels, murals, street scenes, parks, etc. (Eulo)
- MEXICO. Over 150 color slides. .50 each. Life among the people; interesting cities, historical sites, etc. (SVE)
- MEXICO. 44 color slides, .50 each. Collection of Kodachromes on known cities, churches, flowers, highways, native people, etc. (John Breed, 42 Longview Drive, Marblehead, Mass.)
- MEXICO. 45 color slides, .50 each. Includes Pan American highway, Mexico City, Popocatepl, bull fight, ancient ruins, Acapulco, Taxco, etc. (Ro-Loc)
- MEXICO. 200 color slides, .50 per slide. This collection of over 200 slides includes scenes from archaeological zones, maps, touristic places, such as Taxco, Xochimilco, and typical scenes, (markets, bull fight, etc.) (Mexichrome Travel Films, Box 391, Rochester, N. Y.)
- MEXICO. 12 color slides, .50 each. Scenes of various typical places of Mexico, Taxco, Uruapan, Pyramids, Xochimilco, etc. (Standefter)
- MEXICO, A DAY AT THE BULL FIGHT. 10 color slides, (Manual), \$5, (SVE)
- MEXICO, BLANKET WEAVING. 10 color slides (Manual) \$5 (SVE)
- MEXICO: CUSTOMS OF THE PEOPLE. 11 color slides \$5.50. Typical dress and handwork of the people. (SVE)
- MEXICO IN TRANSITION. 66 color slides, Rental: \$1. The land and the people; the dawning of a new day and the influence of evangelical christianity. (Board of Foreign Missions)
- MEXICO, PEOPLE OF SOUTHERN TROPICAL REGIONS. 10 color slides, \$5 per set. (SVE)
- MEXICO: SCENIC AND PHYSICAL CHARACTERISTICS OF THE LAND. 15 color slides \$7.25. Varied topography of Mexico, Acapulco Beach, Popocatepetl, Montezuma River, silver mines of Pachuca, etc. (SVE)
- MIDDLE CULTURE OF THE VALLEY OF MEXICO. 1945, 14 color slides \$7 Rental: .50 per set. Presents the period of the formation of civilization in the valley of Mexico, up to 300 A.D. (Am. Council)
- MIXTEC AND ZAPOTEC CULTURES AT MT. ALBAN AND MITLA, MEXICO. 1945, 37 color slides, \$18.50. Rental: .50 per set. Mixtec and Zapotec cultures at Oaxaca in southeastern Mexico. (Am. Council)
- MONSTER OF PARICUTIN. 9 color slides \$4.50. Coronet picture story of Mexico's famous volcano. (SVE)
- OAXACA PANORAMA. 44 color slides, Rental: .75. Indian village of the Oaxaca valley in Mexico, the beginning of a new era for the Indians. (Board of Foreign Missions)
- OLD MEXICO. 44 color slides, .50 each. Pan American highway, Acapulco, Cuernavaca, Mexico City, Patzcuaro, Taxco, Wild life, flowers. (Breed)
- POPULAR ARTS IN MEXICO. 1945, 37 color slides \$18.50. Rental: .50 per set. Minor arts in Mexico, past and present, as an expression of the everyday life of the people and an influence upon fine arts. (Am. Council)
- REPRESENTATIVE MEXICAN PAINTERS. 10 color slides, \$5. Rural scenes, market, landmarks, dances, with styles ranging from primitive

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to modern decorative techniques by well-known artists, such as Orozco, Rivera, etc. (SVE)

SONORA, MEXICO. 16 color slides, .50 each. Prize-wining color pictures of scenery and quaint Hermosillo, Guaymas, in Northern Mexico. (Breed)

TARASCAN SCULPTURE OF MEXICO. 1945, 37 color slides, \$18.50. Rental: .50 per set. Sculpture of the preconquest Tarascan culture in western Mexico. (Am. Council)

TOLTEC CULTURE OF MEXICO: TEOTIHUACAN. 1945, 16 color slides, \$8. Rental: .50 per set. Archaeological findings in Teotihuacan, the center of culture in the valley of Mexico during the second period, 300 A.D. to 900 A.D. (Am Council)

TOLTEC CULTURE OF MEXICO: TULA. 1945, 37 color slides, \$18.50. Rental: .50 per set. The most important site of the third period in the cultural sequence of the valley of Mexico—900 A.D. to 1200 A.D. (Am. Council)

TOTONAC CIVILIZATION IN MEXICO. 1945, 25 color slides, \$12.50. Rental: .50 per set. Olmec and Totonac civilization in the costal and central regions of Vera Cruz in southeastern Mexico. (Am. Council)

TO YUCATAN BY AIR. 61 color slides, Rental: \$1.50. A flying visit to the Mexican peninsula of Yucatán to explore ancient Mayan ruins and witness the modern good neighbor policy in action. (Board of Foreign Missions)

Mexico: 3½ x 4 Slides

INDUSTRIES AND PRODUCTS OF MEXICO. 25 slides, Rental: .50 per set. Topography and climate; grazing and agriculture, handcrafts, sisal and rope manufacturing; the petroleum industry. 1 map. (Am. Museum)

JOURNEY THROUGH MEXICO. 33 slides. Rental: .50 for set of 25, 2 cts. for each additional. Life in Mexico City; occupations and products. (Am. Museum)

OUR MEXICAN COUSINS. 25 slides, Rental: .50 per set. Geographical

features, social types of Mexico; home life, schools, government, market days and fiestas. (Am. Museum)

SOUTH OF THE RIO GRANDE. 37 colored slides, Rental: .50 for set. Covers Venezuela, Guatemala and Mexico. (Board of Foreign Missions)

Nicaragua: Filmstrips

NICARAGUA. 17 frames, \$1.50. Map, Harbor, City, people, homes, schools banana, rubber, coffee. (Stillfilm)

NICARAGUA. 15 frames, Color. \$4. Similar in content to above. (Stillfilm)

Nicaragua: 2 x 2 Slides

NICARAGUA. 24 color slides, \$15 per set. General views of attractions of the country. Part of the Weimer collection on Latin America. (Bomar)

NICARAGUA. 5 color slides, .50 per slide. Flag and emblem, life among the people of Nicaragua. (SVE)

NICARAGUA. 10 color slides, .50 each. Includes 2 air views of Managua. (Ro-Loc)

Panama: Filmstrips

PANAMA. 15 frames, \$1.50. Map, people, homes, occupations, shipping, canal, locks, Colón, etc. (Stillfilm)

PANAMA. 21 frames, Color. \$4. Quite similar in content to above. (Stillfilm)

PANAMA CANAL ZONE. 44 frames, \$3. Shows views of the section governed by the United States. (SVE)

REPUBLIC OF PANAMA. 38 frames \$3. Highlights of the San Blas Indians and Panama City. (SVE)

Panama: 2 x 2 Slides

PANAMA: DARIEN PROVINCE INDIANS 20 color slides, .50 each. Together with San Blas Indians it forms a set of more than average interest to those who have visited the Canal Zone, or the Republic of Panama. (Ro-Loc)

PANAMA: SAN BLAS INDIANS. 25 color slides, .50 per slide. Close-up of these unusual natives in the Panama jungles. (Ro-Loc)

PANAMA CANAL ZONE. 4 color slides .50 each. General views of the

canal and its operation. (SVE)

Panama: 3 1/4 x 4 Slides

THE CANAL ZONE. 24 slides. Rental: .50 per set. Location, climate and the fight against disease; importance of the Panama Canal; scenes in the Zone; wild life. 3 maps. (American Museum)

PANAMA CANAL. 31 slides. Rental: .50 per set of 25. 2 cts. for each additional slide. History of the isthmus and story of the building of the Canal. (American Museum)

Paraguay: Filmstrips

PARAGUAY. 36 frames. \$3. Guide. Deals with the customs, people's occupations and size of country. (SVE)

PARAGUAY. 40 frames, \$2. Vistas of the people, capital, general scenes. (Stillfilm)

Paraguay: 2 x 2 Slides

PARAGUAY. 5 color slides, .50 each. People, Paraná River, capital and flag. (SVE)

Peru: Filmstrips

ANCIENT CIVILIZATION OF PERU. 66 frames, \$3. Artifacts and text, data on Inca civilization, megalithic culture, culture of Chimu, etc.; rise of the Incas and high points of their culture. (SVE)

CONQUEST OF MEXICO AND PERU. 54 frames, \$3. The story of the Spanish conquest of Mexico and Peru, beginning with 1517; tales of great wealth. (SVE)

MARKET DAY AT CUSCO. 40 frames, \$6. Color art work. Gives an understanding of life in Peru. (Young America)

PERU. 60 frames, \$3. General vistas of Peru (Encyclopaedia Britannica) PERU. 33 frames, \$2. Scenes of the country and important cities. (Stillfilm)

PERU: THE ANDEAN HIGHLANDS. 35 frames, \$3. Scenes of Pre-Inca ruins. Rimac valley, thatched roof houses; Indian villages. (SVE)

PERU: THE WESTERN COASTAL LOWLANDS. 35 frames. General vistas of people and way they live in the lowlands of Peru. (SVE)

PERU AND ECUADOR. 41 frames, \$2.50. Stresses contemporary life, industries, natural resources, etc. (Foley and Edmonds)

WONDER WORKER OF PERU. 68 frames, Color, \$6.50. Rental: .50. Story of Blessed Martin de Porres. (Catechetical Guild, 147 East Fifth St. St. Paul 1, Minnesota)

Peru: 2 x 2 Slides

ANCIENT RUINS OF LATIN AMERICA. 12 color slides, \$6. Pictures of ruins in Peru and Mexico. (SVE)

PERU. 24 color slides, \$15. One of 16 sets of Kodachromes taken by Charles Perry Weimer. Scenes of important landmarks of the country. (Bowmar)

PERUVIAN "CHUNCHOS" — NATIVES OF THE FOREST. 11 color slides, \$5.50. Views of a primitive and uncivilized tribe found in the eastern forest zone of Peru. (SVE)

Peru: 3 1/4 x 4 Slides

ANCIENT INCA CULTURE, PERU. 1945. 33 color slides, \$16.50. Rental: .50 per set. Sites of the Inca civilization at Cuzco, Sacsahuaman, Machu Picchu, and pre-Inca ruins at Lasana, Chile. (Am. Council)

PERU. 50 color slides, .50 per slide. Show life among the Peruvian Indians, city life; coast of Peru, transportation, agriculture, etc. (SVE)

PERU. 24 color slides, \$15. Part of the Weimer series on Latin America. (Bowmar)

PERUVIAN CRAFTS AND DESIGNS. 8 color slides, .50 each. Show old fabrics and tapestry. (SVE)

Puerto Rico: Filmstrips

CHILDREN OF PUERTO RICO. 1948, 19 frames, Color, \$8.50. Rental: \$1. (Congregational Church, Dept. of Visual Aids, 287 Fourth Ave., N. Y.)

CHRISTMAS IN PUERTO RICO. 1948, 18 frames, Color (Script) \$8.50. Rental: \$1. (Congregational Church)

DEMOCRACY'S PROBLEM CHILD: PUERTO RICO. 50 frames, \$3. (Film Publishers, 25 Broad St., N. Y. 4)

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PUERTO RICAN STORY. 1948. 82 frames, Color, \$40. Rental: \$3. Tells of the work of the Yuquiyu Rural Life Community Center, which seeks to serve the Puerto Rican people both spiritually and physically. \$1. (Congregational Church)

VISIT TO THE CITY. 1948. 32 frames. Color (Script) \$12.50. Rental: \$1. Maria, a country girl in Puerto Rico, visits her cousin's home in the city. Ruth takes Maria to the church milk station where poor children are fed, to their homes in the slums, to Bible class and to church school. (Congregational Church)

PUERTO RICO. 16 frames, \$1. (Still-film)

Puerto Rico: 2 x 2 Slides

PUERTO RICO. 24 color slides, .50 each. Views of typical places in or near San Juan, Santurce. (Breed)

PUERTO RICO. 4 color slides, .50 each. Country scenes showing fruits and vegetation. (SVE)

PUERTO RICO. 30 color slides .50 each. Street market, and general scenes in the vicinity of San Juan. (Ro-Loc)

Puerto Rico: 3 1/4 x 4 Slides

PUERTO RICO. 18 slides, Rental: .50 cts. per set. Location, agricultural activities. Scenes in San Juan, etc. 2 maps. (American Museum)

Salvador: Filmstrips

JOSE OF EL SALVADOR. 36 frames, \$4. Story of a boy who was too lazy to work, and almost too lazy to eat. Something happens to him which changes his whole life. Story from The Pot of Gold. (Knowledge Builders, 625 Madison Ave., N. Y. 22)

EL SALVADOR. 17 frames, Color \$4. (Stillfilm)

Salvador: 2 x 2 Slides

SALVADOR. 15 color slides, .50 each. Show colonial sites, peasants and picturesque places. (SVE)

SALVADOR. 24 Color slides, \$15 set. General scenes of the country. (Bowmar)

Uruguay: Filmstrips

URUGUAY. 39 frames, \$3. Deals with the people, occupations, government, schools, and living conditions in the country. (SVE)

URUGUAY. 40 frames \$2. Interesting places of the country; Indians, cowboys, meat, Montevideo, etc. (Stillfilm)

Venezuela: Filmstrips

VENEZUELA. 30 frames \$2. Scenes of Caracas, people and other attractions. (Stillfilm)

VENEZUELA. 28 frames, \$3. General vistas of the country. (SVE)

Venezuela: 2 x 2 Slides

VENEZUELA. 24 color slides, \$15 per set. Views of city, people, occupations, etc. Part of Weimer series on Latin America. (Bowmar)

José Sánchez

University of Illinois, Chicago

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California
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- Bonhard, Florence M.** (Spanish)
Los Angeles State College
855 N. Vermont
Los Angeles 29
- Boorrego, Helen S.** (Spanish)
Colton Union High School
Rancho and I
Colton
- Bosman, Cornelia** (Spanish)
South Gate Junior High School
8926 San Vincente
South Gate
- Bouck, Dorothy N.** (French)
Los Angeles High School
4600 W. Olympic
Los Angeles 6
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Compton
- Bradford, Isabell H.** (Spanish)
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School
11133 O'Malveny
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Escondido Union High School
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Compton
- Canini, Cordelia Earle** (Spanish)
Alhambra High School
308 W. Main
Alhambra
- Carr, Dorothy M.** (Spanish)
Will Rogers Junior High School
Monrovia and Appian Way
Long Beach 3
- Carroll, Philip** (Spanish)
Bonita Union High School
La Verne
- Chalmers, Winifred** (French)
Thomas Star King Junior High
School
1400 Myra
Los Angeles 27
- Chapman, V. Jack** (French)
Fullerton Junior College
Fullerton
- Chavez, Alfredo** (Spanish)
Alhambra High School
308 W. Main
Alhambra
- Chavez, Sarah B.** (Spanish)
Van Nuys Junior High School
5435 Vesper
Van Nuys
- Ciancaglini, Rina S.** (Italian)
Los Angeles City College
855 N. Vermont
Los Angeles 29
- Clifton, Carolyn Colfax** (French)
Hamilton High School
2955 Robertson
Los Angeles 34
- Cohan, Martha** (Spanish)
Misiones 332 Santiago del
Estero
Argentina
- Coon, Jewell** (Spanish)
Bakersfield High School
1341 F
Bakersfield
- Corbató, Hermenegildo** (Spanish)
University of California
Los Angeles 24
- Cordelius, Henry F.** (German)
Pasadena City College
1570 E. Colorado
Pasadena 4
- Crassus, Valery** (Spanish)
Dorsey High School
3537 Farndale
Los Angeles 16
- Crawford, Vivian J.** (Spanish)
Ventura Union High School
Ventura
- Crow, John A.** (Spanish)
University of California
Los Angeles 24
- Crowell, James W.** (Spanish)
Pomona College
Claremont
- Currie, Mona Boyd** (Spanish)
807 W. J
Ontario
- Dasso, Virginia G.** (Spanish)
Francis Polytechnic High School
400 W. Washington
Los Angeles 15
- David, Rachel B. I.** (French)
Marlborough School
5029 W. Third
Los Angeles 5
- Davis, Maria Sesma** (Spanish)
North Hollywood High School
5231 Colfax
North Hollywood
- Deuel, Pauline B.** (Spanish)
University of Redlands
Redlands
- Devine, Ida Hall** (German)
Santa Maria Junior College
Santa Maria
- Dickey, Kathleen Kerr** (Spanish)
Bell Gardens Junior High School
5841 Live Oak
Bell Gardens
- Dougherty, Marjorie P.** (Spanish)
Wilson High School
Ximeno at Tenth
Long Beach 4
- Drummond, Wesley C.** (Spanish)
Long Beach City College
4901 E. Carson
Long Beach 8

- Duncan, Ruth Berier** (French)
North Hollywood High School
5231 Colfax
North Hollywood
- Edlund, Stephanie A.** (Spanish)
Wilmington Junior High School
1700 Gulf
Wilmington
- Falcinella, Lydia** (Spanish)
Emerson Junior High School
1650 Selby
Los Angeles 24
- Falcon, Robert A.** (Spanish)
Maricopa High School
Maricopa
- Fite, Alexander G.** (French)
University of California
Los Angeles 24
- Ford, Sylvia V.** (Spanish)
Dorsey High School
3537 Farmdale
Los Angeles 16
- Fox, Marguerite V.** (French)
Glendale College
1500 N. Verdugo
Glendale 8
- Frahm, Dorathea W.** (German)
San Bernardino Valley College
701 S. Mt. Vernon
San Bernardino
- Frater, Joaquin** (Spanish)
Washington High School
10860 S. Denker
Los Angeles 47
- Freeland, Vina E.** (Spanish)
Whittier Union High School
610 W. Philadelphia
Whittier
- French, Una M.** (German)
Citrus Junior College and Citrus
Union High School
Azusa
- Friedlander, Charlotte** (French)
University of California
Los Angeles 24
- Fry, Dorothea**
John Muir College
1905 Lincoln
Pasadena 3
- Gatignol, Gilberte F.** (French)
Chaffey College
Ontario
- Gibbs, Nannie** (Spanish)
Polytechnic High School
Atlantic and 16th
Long Beach 13
- Gidney, Lucy M.** (French)
Los Angeles City College
855 N. Vermont
Los Angeles 29
- Gilliland, Helen C.** (Spanish)
Wilson Junior High School
300 S. Madre
Pasadena 10
- Gillman, Alyce L.** (German)
Fremont High School
7676 S. San Pedro
Los Angeles 3
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1205 W. Pico
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955 N. Vine
Los Angeles 38
- Golino, Carlo L.** (Italian)
University of California
Los Angeles 24
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Los Angeles High School
4600 W. Olympic
Los Angeles 6
- Grant, Judith M.** (Spanish)
San Pedro High School
1001 W. 15th
San Pedro
- Haas, Andrée Fénelon** (French)
Westridge School for Girls
324 Madeline Drive
Pasadena 2
- Hagge, Carl W.** (German)
University of California
Los Angeles 24
- Hamilton, Dolores Tejeda**
(Spanish)
Los Angeles City College
855 N. Vermont
Los Angeles 29
- Hand, Wayland D.** (German)
University of California
Los Angeles 24
- Hanson, Marion C.** (German)
Washington Junior High School
1490 N. Raymond
Pasadena 7
- Hardison, Aura D.** (French)
University of Southern
California
Los Angeles 7
- Hardy, Grace C.** (Spanish)
North Hollywood Junior High
School
4525 Irvine
North Hollywood
- Hargreaves, Lotus Odeal**
(Spanish)
Verdugo Hills High School
10625 Plainview
Tujunga

- Haselwood, Elsie M.** (Spanish)
San Bernardino High School
18th and E
San Bernardino
- Hatch, Anna Pearson** (German)
266½ La Verne
Long Beach 3
- Heinzman, Mercedes Bloom**
(Spanish)
Excelsior High School
15721 Pioneer
Norwalk
- Hill, Grace W.** (Portuguese)
International Language School
923 S. Burlington
Los Angeles 7
- Holt, Edith R.** (Spanish)
Whittier Union High School
610 W. Philadelphia
Whittier
- Homsy, Gwendolene S.** (Spanish)
Banning High School
1500 Avalon
Wilmington
- Horton, Herbert J.** (Spanish)
Santa Maria Union High School
901 S. Broadway
Santa Maria
- Horton, Nilla Ruth** (Spanish)
Willowbrook Junior High School
12901 S. Wilmington
Compton
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University of California
Los Angeles 24
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Elsinore
- Indovina, Josephine L.** (Italian)
Los Angeles City College
855 N. Vermont
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- Jackson, Dorothy Gilson** (French)
Glendale High School
1440 E. Broadway
Glendale 5
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University of Southern
California
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California
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P.O. Box 23
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1521 N. Highland
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5101 E. Sixth
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Westmont College
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241 Moreno
Beverly Hills
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University of Southern
California
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855 N. Vermont
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Claremont
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Glendale High School
1440 E. Broadway
Glendale 5

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Leuzinger High School
4118 W. Rosecrans
Lawndale
- Leach, Henry Goddard**
1021 Park Ave.
New York 28, New York
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1570 E. Colorado
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Marymount High School
10643 Sunset
Los Angeles 24
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Monticello School for Girls
403 S. Mariposa
Los Angeles 5
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308 W. Main
Alhambra
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University of California
Los Angeles 24
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School
Newport Beach
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Delano
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1570 E. Colorado
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855 N. Vermont
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10625 Plainview
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2155 E. Main
Ventura
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10860 S. Denker
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8926 San Vincente
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Huntington Beach
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University of Southern
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Los Angeles 7
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University of California
Los Angeles 24

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University of Southern
California
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610 W. Philadelphia
Whittier
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University of California
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2524 Chestnut
Long Beach 6
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Newport Beach
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2184 N. Lake
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9063 E. Mission
Rosemead
- Peebles, Katheryn S.** (Spanish)
Thomas Starr King Junior High
School
1400 Myra
Los Angeles 27
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Van Nuys High School
6535 Cedros
Van Nuys
- Pesqueira, Louisa C.** (Spanish)
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Rancho and I
Colton
- Pierce, Marion A.** (French)
Hoover High School
651 Glenwood
Glendale 2
- Porter, Minnette** (Portuguese)
Wilson High School
2839 N. Eastern
Los Angeles 32
- Posin, Ruth** (Spanish)
Bret Harte Junior High School
9301 S. Hoover
Los Angeles 44
- Poujol, Jacques** (French)
University of Southern
California
Los Angeles 7
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5231 Colfax
North Hollywood
- Prator, Clifford H.** (French)
University of California
Los Angeles 24
- Price, Eva R.** (Spanish)
910 E. Brockton
Redlands
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University of California
Los Angeles 24
- Putnam, Isabel Dinsmoor** (Spanish)
Rosemead High School
9063 E. Mission
Rosemead
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Belmont High School
1575 W. Second St.
Los Angeles 26
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Lynwood High School
12124 Bullis
Lynwood
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Pasadena City College
1570 E. Colorado
Pasadena 4

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Downey
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(Spanish)
Santa Ana Senior High School
Santa Ana
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(Spanish)
University of California
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University of California
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Los Angeles City College
855 N. Vermont
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Pasadena City College
1570 S. Colorado
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- Rust, Zell O.** (Spanish)
Pasadena City College
1570 E. Colorado
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School
990 N. Allen
Pasadena 7
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University of Southern
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Los Angeles 7
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1570 E. Colorado
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- Schacket, Helen K.** (Spanish)
Horace Mann Junior High
School
7001 S. St. Andrews Pl.
Los Angeles 44
- Schafer, Adelaide** (German)
Bakersfield College
Bakersfield
- Schimansky, Helene E.**
(Portuguese)
University of California Library
Los Angeles 24
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University of California
Los Angeles 24
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Polytechnic High School
3575 Terracina
Riverside
- Schurman, Ena Tucker** (Spanish)
Narbonne High School
25425 Walnut
Rt. 1 Box 54
Lomita
- Scott, Donald H.** (Spanish)
Long Beach City College
4901 E. Carson
Long Beach 8
- Seine, Victor** (Spanish)
Beverly Hills High School
241 Moreno
Beverly Hills
- Seps, Selma B.** (Portuguese)
University High School
11800 Texas
Los Angeles 25
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Brea-Olinda Union High School
Birch Street
Brea
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Alexander Hamilton High
School
2955 Robertson
Los Angeles 34

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Oceanside-Carlsbad Union High School
100 S. Horne
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- Sister Eloise Therese** (French)
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12001 Chalon
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Bell High School
4328 Bell
Bell
- Smith, George Ben** (Spanish)
Andrew Jackson High School
2821 E. Seventh
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6020 Miles
Huntington Park
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University of California
Los Angeles 24
- Sobelle, Margaret E.** (French)
Glendale High School
1440 E. Broadway
Glendale 5
- Soli, Althea Caravacci** (Italian)
University High School
11800 Texas
Los Angeles 25
- Soper, Vera** (German)
University of Southern California
Los Angeles 7
- Speroni, Charles** (Italian)
University of California
Los Angeles 24
- Spiegel, Irving** (Portuguese)
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2184 N. Lake
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- Steward, Ethel B.** (German)
Alhambra High School
308 W. Main
Alhambra
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Chico
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2839 N. Eastern
Los Angeles 32
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4600 W. Olympic
Los Angeles 6
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2100 W. Cleveland
Montebello
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- Trosper, Vernette** (Spanish)
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6119 Agra
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3537 Farmdale
Los Angeles 16
- Varnum, Margaret** (Spanish)
Valencia High School
Placentia
- Vegher, Barbara Jean** (Spanish)
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1001 W. 15th
San Pedro
- Vigoureux, Fay Varnum** (French)
Pasadena City College
1570 E. Colorado
Pasadena 4
- Vilaubi, Consuelo Pastor**
(Spanish)
East Los Angeles Junior College
5357 E. Brooklyn
Los Angeles 22

- Voge, Noel** (Russian)
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Los Angeles 7
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(Portuguese)
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4901 E. Carson
Long Beach 8
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Claremont
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University of California
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Venice
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1570 E. Colorado
Pasadena 4
- Wiley, Josephine L.** (French)
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1341 F
Bakersfield
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(Evening)
855 N. Vermont
Los Angeles 29
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San Diego 15
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4066 W. 17th
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Book Reviews

PAUL VERLAINE, *Confessions of a Poet*. Preface by Martin L. Wolf. Trans. by Ruth Saltzman Wolf and Joanna Richardson. New York: Philosophical Library, 1950. Cloth. 192 pp. Price \$3.00.

Because everybody knows how much Verlaine had to confess, it seems a bad joke to find under such an appetizing title these discreet and sentimental recollections of childhood and youth. The Confessions stop just as they are getting good, one might say, just as Rimbaud enters the picture. Poor Lélian's death robbed us of his personal testimony of the latter years. What he achieved amounts to a few dim sketches of the happy past, as seen through the blear eyes of a sniffling old reprobate.

I suspect the casual reader may be as disappointed as sensation hunters. The story Verlaine has to tell is really pretty banal, old photos from any family album. There is the child's first day in school, his first communion, a few pictures of the adolescent, then his courting and marriage. The whimsical quaintness of the narrative is not without charm, but some sort of prudery kept Verlaine from exploring deeply enough into his past self to create on paper a personality capable of interesting as such without reference to its author. Documentation is likewise rather slight to be of much use to students of manners, although Verlaine records his childish impressions of the *Coup d'état* of 1851 and his experiences in '71 when the Versaillais marched on Paris. His testimony is not a rich addition to the numerous eye witness accounts we possess already.

Lovers of Verlaine's sweet verse avid of anecdotes and students capable of filling the gaps and reading between the lines will, nevertheless, find much to entertain them in this almost forgotten work. We follow Verlaine's first steps into literature, noting the influence Baudelaire and Banville exerted upon his youthful imagination. References to the composition of the *Poèmes Saturniens*, the *Fêtes galantes*, *La Bonne Chanson* whet our appetite for more precise details. I should like to have learned more of his dealings with Lemere, the famous bookseller of the Passage Choiseul with whom Anatole France had such a time, more on the gatherings every Saturday at Leconte de Lisle's, more of the conversations with Sainte-Beuve. But nothing is pursued very far. This is just a collection of sweet and sad sketches from a poet's life.

Mr. Wolf's short preface is a readable introduction to the work, I noted one little factual error. Mathilde was 16, I believe, at the time of her marriage to Verlaine, not 18. The translation seems quite adequate.

Laurence LeSage

Pennsylvania State College

JUAN PABLO GUZMAN ALEMAN, *El Gran Chapa*. Guadalajara, Mexico: Ediciones del Gobierno del Estado de Jalisco, 1951. Paper. 290 pp. Price 12 pesos.

This work won first prize as the best piece of unpublished prose fiction for the year in the annual State Literary Contest, "Premio Jalisco." Among the judges were the names of well-known Mexican authors such as Agustín Yáñez, Mariano Azuela and Enrique González Martínez. In addition to its intrinsic merit, the value of this novel as an example of what appears to be a new

trend in Mexico's novelistic current is significant. It is regionalistic and Indianist but departs from the traditional pattern in many respects.

El Gran Chapa is Guzmán's first published novel. He is a practicing physician and at the same time professor of philosophy and literature at the University of Guadalajara, one of those occupational combinations that is not surprising to find in Latin America.

The Indian and his way of life in this novel are dramatically and vitally interpreted, with particular reference to the corroding social disease called *caciquismo*, the ruthless bossism that is here seen as a heritage of the pre-Cortesian chieftains. The spirit of the first of these *caciques*, in remote times the great and despotic Chapa, still hovers over the humble and enslaved *ribereños* of Lake Chapala, the ancient kingdom called Chapalac, and not until the Indians are separated from their barbaric past will this awful deep-rooted plague disappear.

Of particular interest is the author's psychological character analysis . . . of characters that unfortunately many people will insist upon classifying as "abnormal". A young Indian seminarist is forced by circumstances of the (any) revolution to return to his people in the Chapala region. There he sees, for the first time really, the abject enslavement of the *ribereños* and their brutal exploitation by local *caciques*. But the Indians are without valor to rebel, and their inherent barbarism in any event would do no more than substitute one tyrannical ruler for another. The seminarist at first manages to defend himself from any great personal emotion, for he feels that in his sincere preparation for the priesthood he no longer belongs to mundane reality. The strong mystical bent with which he is endowed gradually melts, however, as he falls under the spell of the great power of the Lake and the ancient gods that dwell there. The reasoning powers that away from the environment he has developed begin to falter before the deep-rooted call of his savage primitivism. A terrible inner chaos results, in which he tries vainly to retain his equilibrium among so many conflicting forces. His tortured mind suddenly finds solace in a wild idealistic dream of liberating his people. Unconsciously likening himself to Jesus, the seminarist feels that he is called by divine inspiration to unite the fisherman of the lake in a movement of great brotherly love. He will be their saviour and deliver them despite themselves. After a bitter but fruitless struggle, intensified by a series of emotional crises within himself, the seminarist is cruelly and inevitably destroyed by his own people.

The novel is regional and indianist, but a balance is achieved by its fusion with a more universal theme: the story of one man's struggle and anguish in attempting to find himself in a hostile world and in dedicating his life to a Quixotic ideal. This is fundamentally the essence of most Mexicans, in which violent contradictions appear to exist side by side. All desire fervently to redeem themselves but at the same time seek to annihilate themselves. The author infuses all of his characters with this spirit, developing them with great psychological accuracy. They are real and living personages that clearly reveal themselves to be Mexicans in every sense.

The characters are not presented "realistically", however, for it is chiefly their dramatic inner life that is constantly before us . . . by its intensity forcefully imprisoning us in their little world of passion and contradiction. If any single aspect of the book strikes us as outstanding, it is the author's unusual

stylistic technique. Every line is charged with emotion and startling images,—nothing is described objectively here. This style is perhaps reminiscent of Valle-Inclán's *esperpentismo*. The Indian "reality" that Dr. Guzmán Alemán creates is one of essences and deep psychological probing. It is probable that not everyone will find it to his taste.

Winston A. Reynolds

University of California

VERA E. SMALLEY, *The Sources of 'A Dictionarie of the French and English Tongues,' by Randle Cotgrave (London, 1611): A study in Renaissance Lexicography*. Johns Hopkins Studies in Romance Literatures and Languages, Extra Volume XXV. Baltimore: John Hopkins Press, 1948. 252, pp.

The study to which Miss Smalley has devoted many years of painstaking labor is of such magnitude and of such difficulty that it would be unfair to expect perfection of her. The study of sources is always hazardous. In the case of Cotgrave it is fairly easy to assess his debt to dictionary sources and to the compilations of scientific and technical terms, and in these fields Miss Smalley has reached conclusions which are not open to question. When it comes to the words contributed by sixteenth-century poets and prose writers, however, it would be more appropriate to speak of possible sources. Let it be said that the author is well aware of this problem, and that she frequently protects herself by such an introduction as: "An example of Cotgrave's translation from Amyot is perhaps the following." (P. 201)

Since other reviewers have already discussed this volume from the point of view of the professional lexicographer (see especially James Sledd, *MP*, XLVII, 135-9; and Raphael Levy, *MLN*, LXIV, 431-2), it seems most appropriate here to evaluate it from the point of view of the general student of the French Renaissance. To such a person Miss Smalley has a great deal to offer, especially in her first chapter, "The Author and His Work." She adds little to our biographical knowledge of Cotgrave, but she makes interesting speculations upon his personality as revealed in his work. Her evaluation of Cotgrave's contribution to French lexicography is enlightening. She presents a good account of previous lexicographical work. She reminds us of the progress made by Cotgrave in following an alphabetical rather than an etymological arrangement of his word list. She proves quite convincingly that the chief basis of Cotgrave's work is Nicot's *Thresor*, rather than the *Treasure of Claudio Holyband*, as had been claimed by Miss Lucy Farrer. Her analysis reveals that Cotgrave added about twenty thousand new words to the vocabulary of French dictionaries. His inclusion of a great body of words on medicine, law, and natural history is indeed characteristic of the Renaissance man.

But the limitations which Miss Smalley would probably be the first to admit deprive her study of any claim to being entitled definitive. The major portion of her work is confined to the letter A. While there is no reason to suspect that this sample is not characteristic, the fact remains that most of Cotgrave's work has not been examined. Inherent in any study of sources, also, is the risk of assigning a particular word to a specific source, as illustrated by her treatment of "boucon." Since Cotgrave acknowledges 500 borrowings

from Rabelais, since Miss Smalley rightly assumes that he took even more words from him without acknowledgment, and since "boucon" has become a commonplace word in the French vocabulary (see Huguet), there seems to be no convincing reason for crediting Grévin rather than Rabelais (I.3) as a source.

Samuel F. Will

Indiana University

ANDRE CHAMSON, *L'Auberge de l'abîme*. Edited by Frederick Lehner. New York: Harper and Brothers, 1949. Cloth. 252 pp.

"*L'Auberge de l'abîme* is a symbolic story told in realistic terms, a story located geographically in the Cévennes and historically in the year 1815, just after the defeat of Napoleon I whose armies were in dissolution south of the Loire river. What the poet Chamson, the historian Chamson, the novelist Chamson wanted to do, was to make the reader feel and discover the eternal in the temporal. He once explained his procedure in his own terms: 'La vie humaine est un passage continué de la conscience diffuse à la conscience claire.' He wanted to pierce the fog which surrounds us, to lift the hazy, the vague, into the sunlight."

Thus the editor summarizes Chamson's interesting novel in an extremely well-written introduction in which he not only outlines the life of the author and sketches the historical background of his charming work but also succeeds very well in bringing out the spirit and the indefinable charm of this idealistic piece of literature.

The narrative is developed through a judicious mixture of description and dialogue. The style is fairly simple and although the vocabulary has a goodly number of the less common words which the student will not know, there are also a large number of familiar words, which makes the text quite readable on the intermediate level. While the essential struggle of the plot is not merely physical, there is enough of the concrete in it so as to place it within the grasp of the student who is not accustomed to nor interested in the "soul states" which so often characterize the contemporary novel. The action moves somewhat slowly and it might be difficult to follow for a student whose attention was focused on vocabulary problems.

The editing is well-done: frequent footnotes explain historical and geographical references; a series of unusually well developed questions by chapters should prove very valuable to the student who might lose the thread of the plot and helpful to the teacher who wishes to assign them for outside work or to use them in class for conversation. A spot-check of the vocabulary reveals no omissions except that of the expression *pas mal*, which is used on page 2, line 14.

This text warrants distinct consideration as a twentieth century novel to be read toward the end of the third or during any part of the fourth semester of college French. It should prove a refreshing addition to the list of favorite classroom novels.

Walter Meiden

Ohio State University

JEAN-JACQUES ROUSSEAU, *Le Nouveau Dédale*. A Reproduction of the First Edition with an Introduction by members of the Staff of the Aeronautics Division, Library of Congress. Pasadena: The Institute of Aeronautical History, Inc., 1950. Paper. 17, 16 pp.

Le nouveau Dédale, a short pamphlet attributed to J. J. Rousseau, was not included in his complete works. The present publication, which reproduces the first edition of the pamphlet in 1801, was put out in order to make available "an exceedingly rare work" and to fill the gap left by the lack of interest on the part of Rousseau's editors.

It is true that the 1801 edition is not to be found in many libraries, but *Le nouveau Dédale* is far from being unknown or difficult to secure. Pierre-Paul Plan rediscovered it and republished it, first in the *Mercure de France* of Oct. 16, 1910 and then in a separate edition, Genève 1910. In his preface, Plan relates how he rediscovered the writing, and discusses the external as well as internal evidence we have for attributing it to Rousseau. In his edition, he corrects some of the evident misprints of the first publication.

The introduction to the new edition is written by three authors, L. N. Beck, M. W. McFarland and A. G. Renstrom; it is divided into three parts: *Bibliographical Data*, *Rousseauism and Le Nouveau Dédale*, and *Rousseau's aeronautical ideas and their sources*. There is no indication whether the three parts are the joint work of the three authors or whether each author contributed one section. All three parts use material already given by Plan but add new information. In the *Bibliographical Data*, after a survey of known facts (the editors' summary of Barruel's letter, published by Plan, seriously distorts the meaning of several sentences), we find new references to *Le Nouveau Dédale* by A-F. Lomet, dating from 1801. Lomet also published fragments of the writing attributed to Rousseau and these excerpts give, as the editors convincingly show, a few better readings.

The present reviewer fails to see why the editors, having gone to the trouble of republishing a text which is readily available, have not at least established a more critical text; Plan's edition is superior to the first publication, which they reproduce. A truly critical edition (as well as the definite attribution) of *Le Nouveau Dédale* will be possible only when the original manuscript comes to light.

In the section on *Rousseauism and Le Nouveau Dédale*, the Rousseau scholars, in particular Prof. Havens and Dr. Proal, are taken to task for neglecting this early writing of the famous eighteenth-century reformer. Though there is some truth in the observation that Rousseau (if he is the author) judges science in the new Daedalus much more favourably than in his first discourse, one cannot call the latter work a "jeremiad against the inherent lack of any sense of social service or responsibility in the sciences and arts"; nor is *Le Nouveau Dédale* "a panegyric of man's restless, unbounded will to push back the frontiers of knowledge." (p. 6.) Rousseau scholars have repeatedly shown that the survey course or History of Literature conception of the antiscientific Rousseau is at best a convenient simplification.

The final section, *Rousseau's aeronautical ideas and their sources*, gives a good account of the aeronautical conceptions current and of experiments undertaken at the time at which Rousseau is supposed to have written *Le Nouveau Dédale*, i. e., in 1742.

Herbert Dieckmann

Harvard University

JESUS GOYTORTUA, *Lluvia roja*. Edited with Introduction, Notes, Exercises, and Vocabulary by Donald Devenish Walsh. New York: Appleton-Century-Crofts, Inc. Price \$1.90.

This novel, a welcome addition to our growing list of modern Hispanic-American texts, is written in simple, direct Spanish suitable for the second-or third semester college and fourth-or fifth-semester high school levels. It is a simple, fictional love story based on the historical events of the de la Huerta revolt of 1923 against President Obregón. The plot holds one's interest throughout, and the historical facts are authentic.

Eliza Nájera, gentle, naive, and pretty, falls in love with Coronel Enrique Montero, a ruthless man of action, relentlessly cruel to his enemies. After their marriage, Eliza discovers, by devious unpleasant experiences, that her husband has caused much grief and tragedy in the course of his military career. This crushes her delicate sensibilities. However, an unswerving love for Enrique impels her to come to his defense on every occasion. Finally she sacrifices her very life for him.

The novel is written in remarkably simple Spanish. There are 140 pages of text, most of them in dialogue form. There is an abundance of high-frequency idioms, which because of the high interest-value of the plot, are imparted to the student in a somewhat painless fashion. The characters are delineated by means of their actions. This procedure provides good subject matter for conversational Spanish in the classroom. Another good basis for the oral use of the language is provided by the ably edited questionnaires and vocabulary-and idiom-building exercises for each of the twenty-two chapters of the novel.

There are two and a half pages of explanatory notes on historical facts and difficult grammatical points. About a third of the original novel, mostly descriptive, has been deleted. The print is large and easy to read and the format is attractive.

In judging the literary value of the work, this reviewer did not find that the novel came up to the artistic standards set by some of the better contemporary Latin-American writers. Neither in artistic expression or inspirational thought does the author move one at any point of his novel. His style, although simple and direct, is also uninspiring and banal. The characters, most of whom are very active, rarely assume three-dimensional reality. And, in spite of the "til death do us part" love, which Eliza and Enrique profess for each other, one is hardly convinced of the profundity of their emotions.

Lluvia roja is a good reader for the oral approach to the study of Spanish because of its simple language, stirring plot, and abundance of vocabulary-building exercises. It may also be used for extensive reading in the early stages of language study.

Jeannette Alk

San Jose State College

REGINALD PHELPS and JACK M. STEIN, *The German Heritage*. New York: Henry Holt and Co., 1950. Cloth. Price \$2.75.

This book lives up to its pretentious title even though it is intended to be used in college second or third semester German classes. In chronological order it presents interesting excerpts which provide glimpses of German culture from 100 A.D. to the present time. The first two chapters offer interesting sections

from the German translations of Tacitus' *Germania* and Einhard's *Vita Caroli Magni*. Samples of Albrecht Dürer's prose, Martin Luther's essays, hymns, and his translation of the *Bible*, are reproduced in the next two chapters. A selection from the *Faustbuch* is followed by a chapter devoted to Friedrich der Grosse. Lessing's *Nathan der Weise*, Goethe's *Faust*, and Schiller's *Wilhelm Tell* appear in skillfully abridged form. The anthology is completed by introductions to: Beethoven's last will and testament, poems from *Des Knaben Wunderhorn*, Grimm's *Bärenhäuter*, texts of Wagner's operas, Bismarck's prose, Nietzsche's *Also sprach Zarathustra* and Thomas Mann's *Joseph der Ernährer*. In this final chapter the Biblical story of Joseph's interpretation of Pharaoh's dreams is placed in juxtaposition to the Mann narration of the same event. All of this adds up to an unusual wealth of significant material.

The editors have chosen these materials with care and have treated them with skill. Some chapters could be presented as unabridged elements of the original works; others, such as the portions of Goethe's *Faust* included in Chapter 8, had to be radically but adroitly shortened. However, changes in the wording of the texts were restricted fairly consistently to the two translations from the Latin and to the *Faustbuch*. These substitutions of common words for rare archaic expressions will not be evident unless the original texts be consulted. Words of low frequency and unusual idioms are translated on the margin of the page, opposite the line in which they occur. In making use of this laudable device, two of these translated words are misplaced on page 6; "rough hewn" and "settlements" need to be transposed.

The vocabulary fills only 37 pages of the book and excludes all of those rarer words which are translated on the margins of the texts. Articles, pronouns, pronominal adjectives, numerals, days of the week, months and identical and obvious cognates are also omitted. All of the words in the vocabulary are to be found in Purin's *A Standard German Vocabulary*. A table of the strong verbs used in the book is included.

In the short introductory paragraphs in English which precede each excerpt, the editors have shown remarkable restraint. These remarks are well-written, but they probably provide only the irreducible minimum which the student needs to know in order to understand and evaluate the German texts. The editors express the hope that instructors using the text will supplement this information. Questions in German based on the German texts are appended.

No other German textbook can boast of such a profusion of beautifully reproduced illustrations; 79 of the 158 pages of German and English text have at least one pertinent woodcut, engraving, or photograph, some of them as many as three. The binding of the book is attractive and looks serviceable.

The editors may be right in their belief that the book can be used in the second semester college course, if in the first semester course the students have read quite a bit and have acquired a fairly extensive vocabulary. Even so, the easier sections of the book should be introduced first and thereby the effect of the chronological order of the chapters would be lost. It seems wiser, therefore, to make *The German Heritage* the very core of the readings for the third semester course. There the students can read the chapters with greater ease and enjoyment, and there the chronological sequence of these glimpses of German culture need not be sacrificed.

Vern W. Robinson

University of California

ARNOLD LATHER FRIZZLE, *A Study of Some of the Influences of Regents Requirements and Examinations in French*. New York: Bureau of Publications, Teachers College, Columbia University. 1950. 154 p. Price \$2.75.

This book is a doctoral dissertation directed by Prof. Daniel P. Girard. It had the approval of Roy E. Mosher, New York State Supervisor of Modern Languages and of Theodore Huebener, Director of Foreign Languages of the City of New York.

The Board of Regents of the University of the State of New York was established in 1784. It created a complete curriculum for secondary schools in 1878 and among the examinations scheduled for the year 1878-79 were elementary and advanced French, designed to "insure a worthy and definite degree of training and scholarship in the schools and to standardize . . . "

Until 1914 examinations, including those of the College Entrance Examinations Board, have been mainly translation of French into English, formal knowledge of verbs, and translation of isolated English sentences into French. The author hopes that his study of a closely supervised and inspected system of State syllabuses, visitation and inspection of schools, and uniform state year-end examinations, will be useful to other states where controls are less rigid. His book compares the trends in the teaching of modern languages in the United States with trends in New York State. He appraises the aims, methods, and content of the state syllabus in French. He analyzes the annual June examinations in "French two years" and "French three years" between 1919 and 1948. He has studied the validity and reliability of the examinations, their use for purposes of graduation from secondary schools, and the judgments of teachers of French and of school superintendents on the influences the examination have had on course work and standards of achievement.

The Regents Inquiry, reported by its director Francis T. Spaulding in the book *High School and Life* (McGraw-Hill, 1938), had found some good but much bad in the system of state examinations and had recommended that they be no longer used as a basis for graduation. Fizzle finds, however, that such use continues, mostly in smaller school systems. In 1944 the Language Teachers Association of New York City urged immediate abolition of two-year Regents examinations and other recommendations were made in 1948 by the Association of First Assistants (chairmen of departments).

The author described trends of instruction since the grammar-translation days before World War I, the influence toward reading emphasis of the Modern Language Study, the belief of former State Supervisor William R. Price that the cultural objective was unattainable and that schools should be content to "lay a foundation" in language skills, and the later shift to a fourfold aim with better reading and more "civilization." He finds that New York State has remained stable in its purposes while many states and cities have wavered back and forth among varying aims.

He analyzes the French examinations which contain ten and nine parts respectively in the two-year and three-year forms. In both forms there are translation into English, aural comprehension, dictation, translation into French, reading comprehension, civilization and verb forms. The two-year test has principal parts, French answers to French questions, and pronouns; the three-year test has composition and vocabulary. Space will not permit description of the careful preparation of the examinations and attempts to keep them uniform in difficulty and valid for the levels of study concerned. Some advantages are

mentioned for new-type tests, but Frizzle concludes: "Regents examinations have shown themselves to be fairly reliable predictors of college language success and are widely accepted by eastern colleges as satisfactory requirements for entrance to the freshman year" (p. 49).

Frizzle finds that practically all state schools which offer French (and that is 70% of the secondary schools in New York) use the Regents examinations. Although the Department of Modern Languages has advised against using them as criteria for graduation, the majority of the schools still use them this way because of a general demand for state credentials.

A questionnaire sent to teachers asked for opinions on the influences of the examinations; 72% of the teachers replied. Everyone agreed that the examinations exert influence and more than half called it "great influence." Some felt that the influence was good for the teaching of French; that it set up desirable standards; that it created teacher and student motivation. Others found the influence to be a sort of strait jacket which determined the emphasis of their teaching; that they caused cramming and uneven study habits; that teaching success was often unfairly, based on the showing made by pupils on the examinations. However, only about 10% of the teachers would eliminate them entirely; but nearly half would modify them if retained. There are certain differences of opinion expressed by department chairmen in New York City schools.

Opinions of school superintendents and of Supervisor Mosher and of Director Huebener are given. Other New York educators expressed opinions, some favorable but spiced with criticisms. An appendix furnishes an analysis of the examination questions in French in four ten-year periods from 1919 to 1948.

The book makes interesting reading in parts to the student of modern language methodology. The author has been naturally influenced by the points of view of New York educators, but he has reported fairly the divergent opinions and avoids bias in his evaluations. After all, he is reporting the New York situation which should stand out in comparison to the status in other states for the purposes of the book. His facts are amply documented and with little error. One slight error noted by this reviewer is perhaps of little importance to other readers. A reference to the 1937 edition of a book on methods names as the sole author the writer of the 1931 edition who had died later. The 1937 edition contained some pages by the reviser, whose name is on the cover as co-author.

It is hoped that this study will stimulate other inquiries and research into examination systems and tests in general. The results should improve instruction and operate favorably on the place of the subject in the school curriculum.

James B. Tharp

Ohio State University

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